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ABSTRACT

This sourcebook presents reading guides for 39 literary works frequently used by scondary school English teachers. The guides contain an overview of the work, a pool of instructional objectives for each work, a variety of activities, a series of discussion options, suggestions for evaluation, and annotated lists of related works. Included are: "Foreword" (T. C. Ley); "Overview of Critical Approaches" (A. Dunlop and D. Clark); "Conrad Aiken's 'Silent Snow, Secret Snow'" (S. P. Harper); "Ray Bradbury's 'Farenheit 451'" (K. W. Long); "Richard Bradford's 'Red Sky at Morning'" (A. Morris and P. Sevcik); "Emily Bronte's 'Wuthering Heights'" (S. Hosemann); "Kate Chopin's 'The Awakening'" (M. K. Leenay); "Richard E. Connell's 'The Most Dangerous Game'" (K. M. Jones); "Roald Dahl's 'Lamb to the Slaughter'" (B. Schmaltz); "Charles Dickens's 'David Copperfield'" (S. T. Bickmore); "Charles Dickens's 'Great Expectations'" (R. L. Eickhoff); "Frederick Douglass's 'Narrative of the Life of Frederick Douglass: An American Slave'" (P. D. Franks); "John Fowles's 'The French Lieutenant's Woman'" (R. E. Comfort); "John Gardner's 'Grendel'" (C. VanLeuven); "Nikki Giovanni's 'Dreams' and 'Revolutionary Dreams'" (B. J. Ford); "Lorraine Hansberry's 'A Raisin in the Sun'" (D. Cook and Z. Woodard); "Thomas Hardy's 'The Mayor of Casterbridge'" (P. S. Burgess); "S. E. Hinton's 'That Was Then, This Is Now'" (G. Smith); "Aldous Huxley's 'Brave New World'" (A. G. Fagerland); "Katherine Mansfield's 'The Doll's House'" (F. L. Hicks); "Christopher Marlowe's 'The Passionate Shepherd to His Love'" and "Walter Raleigh's 'The Nymph's Reply'" (C. Robin); "Sharon Bell Mathis's 'Teacup Full of Roses'" (J. Rambo); "Carson McCullers's 'The Ballad of the Sad Cafe'" (J. E. Frederick); "Tillie Olsen's 'I Stand Here Ironing'" (M. B. Shaddy); "Samuel Pepys's 'Samuel Pepys' Diary'" (E. Crump and

others); "Edgar Allan Poe's 'Masque of the Red Death'" (S. Coleman); "Alexander Pope's 'Rape of the Lock'" (P. J. Barrett); "Katherine Anne Porter's 'The Jilting of Granny Weatherall'" (M. Stamler); "Antoine de Saint Exupery's 'The Little Prince'" (R. Dahl); "William Shakespeare's 'The Merchant of Venice'" (J. Walkington); "George Bernard Shaw's 'Pygmalion'" (C. Anderson); "Mary Shelley's 'Frankenstein'" (E. Donnington); "Mark Twain's 'The Adventures of Huckleberry Fin'" (E. Betta and B. Morrison); "Mark Twain's 'The Diary of Adam and Eve'" (G. Buehler); "Edith Wharton's 'Ethan Frome'" (A. A. Candelaria); "Walt Whitman's 'When Lilacs Last in the Dooryard Bloom'd'" (V. D. Ricks); "Thornton Wilder's 'The Bridge of San Luis Rey'" (J. Bishop); "Thornton Wilder's 'Our Town'" (N. Curtis and others); "Medieval and American Ballads" (N. Michaelis); and "Medieval Romance" (T. Reynolds). (NKA)

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Sourcebook for English Teachers

Volume 3

Developed in the 1988 Summer Humanities Institute

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SOURCEBOOK FOR ENGLISH TEACHERS

DIRECTED READING/TEACHING GUIDES FOR SELECTED LITERARY WORKS

VOLUME 3

DEVELOPED BY
PARTICIPANTS OF THE 1988 SUMMER HUMANITIES INSTITUTE IN LITERARY CRITICISM AND THE TEACHING OF LITERATURE

College of Education
Department of Curriculum and Teaching
Haley Center 5040
Auburn University, Alabama 36849

Funded By A Grant From The National Endowment For The Humanities

Douglas Alley, Project Director

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Tracy Reynolds

FOREWORD

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The resource guides reproduced in this volume were written by participants of the 1988 Summer Humanities Institute in Literary Criticism and the Teaching of Literature, a five-week institute conducted on the campus of Auburn University, Alabama. Funded by a grant from the National Endowment for the Humanities, the institute was designed to provide opportunities for secondary school English teachers to expand their knowledge of literary criticism and their abilities to apply that knowledge to instructional planning based upon sound teaching principles.

Throughout the institute, participants devoted half of their time to attending lectures and participating in discussions related to selected critical approaches and assigned literary works, all of which are commonly anthologized and thus are frequently taught in secondary schools. During the other half, participants considered reading theory and its applications to the teaching of literature, developed teaching strategies for the literary works that they had studied together, and planned and wrote the resource guides which follow.

Participants were permitted to choose the literary works for which they developed resource guides so long as the works are frequently taught in secondary schools. Some chose to develop materials for works considered during the institute, but most chose other works with which they were familiar. They were also given the opportunity to organize development teams if they wished.

Individuals or teams were asked to develop resource guides containing the following information for themselves and prospective readers:

- An overview which includes a critical commentary and information regarding the work's potential for teaching.
- A pool of instructional objectives from which instructors might select those which are appropriate for their classes.
- A variety of options for beginning study of the work, including activities which build background (including concepts and vocabulary), provide a preview, and establish purposes for reading.

- A series of options for dealing with the text after students have read it, including discussion and activities requiring oral communication and written composition.

- Suggestions for evaluating students' success with the literary work and with selected activities.

- An annotated list of related works.

Many individuals or teams also provided camera-ready reading guides aimed at enhancement of a designated concept, insight, or literary/reading skill.

Several staff members shared with me the responsibility for editing the guides in this volume: Sara McAnulty and Loyd Mehaffey, mentor-teachers; Carol Whatley, special consultant; and Beth Fletcher and David LeNoir, graduate assistants. Unit cover art was drawn by Amy Hosemann. Janet Sugg and the Engineering Learning Resources Graphics and Publications Department provided additional graphics. Personnel in the College of Education Word Processing Center typed the manuscripts.

This sourcebook has been produced in loose-leaf format for the convenience of teachers who may wish to use only certain guides or who wish to insert their own materials. Those wishing additional copies should contact Professor Douglas Alley, 5040 Haley Center, Auburn University, AL 36849 (205/844-6883).

OVERVIEW OF CRITICAL APPROACHES

Alex Dunlop
Drew Clark

English Department
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Of the formalistic movements, which dominated literary criticism in America from 1930 to 1970, none has been more influential than New Criticism, of which the professed program was simply the careful reading of the literary text as an integral unit. That it is hard to imagine what can have been so new about such a program indicates the extent to which New Criticism has revolutionized critical practice.

The idea of newness was essential to New Criticism, which, in reaction against nineteenth-century historicism and aestheticism, defined itself in large part by what it was not. First and foremost, it was not the study of authors. Though conceding that books may tell us a great deal about their authors, New Critics sharply distinguished the value of such information from the moral, intellectual, or emotional value of the work itself. This properly literary value is expressed in the words that make up the text and exist independent of the wishes or opinions of the author. The failure to recognize the independence of the text from its author was labelled the "intentional fallacy." New Criticism also was not the opinion of the reader or the study of the reader's responses to a text. Meaning resides in the text, as the New Critics saw it, for without a text that is independent of the subjective biases of the reader, criticism, they felt, becomes groundless aestheticism, a threat that seemed increasingly unattractive during the years when criticism was establishing itself ever more firmly as an institutionalized discipline. Finally, though literature may involve politics, religion, philosophy, psychology, or sociology, New Criticism is not the study of any of those disciplines. The text is the text, and it does what it does by virtue of being what it is, and to understand what it is is the business of the literary critic.

The New Critic, then, puts the text under the critical microscope in a process of analysis called "close reading" to determine precisely what its parts are and how they relate to each other. That the parts do relate to each other integrally to form a coherent structure is a fundamental assumption of New Criticism. Characteristically, the New Critic understands this structure as a pattern of words, images, and symbols that forms an organic unity of meaning reconciling or balancing tensions and paradoxes. This principle provides also a basis for evaluation of literary works, for the greater and more vexing the complexity incorporated into its organic unity, the greater the work. Hence the poetic practice of the "New Critic" T. S. Eliot and the admiration of New Critics in general for the English metaphysical poets.

By mid-century New Criticism had the field largely to itself except for a small but vocal group of scholars at the University of Chicago who emphasized the old rather than the new as they championed Aristotelian principles and methods for the interpretation of literature. Because of Aristotle's emphasis on the preliminary identification of species in order to recognize the qualities peculiar to each, the neo-Aristotelian literary critic ascribes more importance than the New Critic to literary genres or types. Another difference between these critical groups is the neo-Aristotelian's "pluralistic" willingness to admit social or political aspects of a work as part, albeit a secondary part, of its overall aesthetic effect. Most important, the two groups differ in what they emphasize as the basic stuff and the immediate purpose of literature. Where the New Critic sees primarily a pattern of words and images that produce a meaning, the neo-Aristotelian sees primarily a pattern imitating human action and experience to produce an emotional effect.

Today the differences of these mid-century schools of criticism seem less important than the similarities. The most lasting contributions of both New Critics and neo-Aristotelians may be, first, their insistence on attention to the concrete, the particular, and the specific, and second, their emphasis on methodological consistency and self-awareness. The most fundamental characteristic of both groups, however, is the predominant concern with structure and unity that permits us to label them both as formalistic approaches.

Rather than **formalistic**, practitioners of New Criticism or neo-Aristotelianism might prefer to call their approaches to literature **intrinsic**. That is, such critics and teachers concern themselves with literariness, with poetry **as** poetry (so a New Critical dictum puts it) and not as some other thing, whether that other thing is philosophy, persuasion, or the author's self-expression. American New Critics and Aristotelians, like European structuralists, claim to focus instead on the structures, qualities, and effects of what they call literary works themselves.

Another set of powerful approaches to literature can be called extrinsic. Critics and teachers using one of these approaches suspect that to speak of literature-as-literature is more to engage in tautology than to define a useful concept. Concerned instead with the workings of psychologies or societies, these students approach literary texts as records of and occasions for significant behavior. Literature, they think, does not insulate writers and readers from their families, their culture, or their own minds. It rather may reveal under analysis the meaning of behavior, especially that sort of behavior centering upon texts.

Two related approaches within this extrinsic set are psychoanalytic and archetypal criticism. The first approach descends, of course, from the theories of Sigmund Freud, the second--a little less directly--from those of Carl Jung.* As we might expect since Jung was Freud's student, if a rebellious one, these two approaches share several presuppositions. Both approaches, in the first place, hold that the path to understanding literature lies along lines traced already by psychology. Working within either, one is also likely to hold that literature represents, in sometimes cryptic ways, recurrent human problems and responses to them. The emphasis on covert representation is necessary here. Against theories which emphasize obvious recurrence of manifest situations, both psychoanalytic and archetypal criticism hold that literature symbolically represents responses to hidden or latent problems, the whole dynamic remaining veiled until analysis uncovers its secret operations. Where an Aristotelian might call bravery and cowardice in the face of danger recurrent (that is, **probable**) responses to a believable problem, a Freudian or Jungian might suggest that the Oedipal complex or the initiation archetype are no less common but much less obvious elements of literature. Such critics and teachers want to reveal these elements and to show how psychological dynamics shape the behavior not only of literary characters but also of writers and readers.

For teachers attracted to psychological analysis but needing to choose what to say about *Hamlet* or *A Separate Peace*, however, the differences between the psychoanalytic and archetypal approaches may matter more. Briefly, we might suggest, the Jungian paradigm is heroic, the Freudian ironic. Even within children's stories, the Jungian seeks the formation--individuation, it is called--of the hero; even within heroic legends, the Freudian finds lineaments of desire and defense which, outside of texts, (de)form us. Jung's paradigm is more amply furnished. There, it is claimed, the teacher can find many primitive elements of psychic structure: *animus* and *anima* (light and dark), Shadows, Wise Old Men, Great Mothers, and Peter Pans--these in addition to alchemical charts, flying saucers, and Jung's famous notion of the collective unconscious. The Freudian design is starker. He, too, was an archetypal thinker, but one who reverted constantly to a few situations and conflicts: the Oedipus complex, for example, its repression, its reassertion in the formation of symptoms, and its undoing in sublimation or the so-called transference. These summaries are

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*Another sort of archetypal criticism--and one which has been unusually productive of discussion--is not closely related to Jungian psychology. The theories of Northrop Frye, outlined in his famous *Anatomy of Criticism*, like those of New Criticism or neo-Aristotelianism, treat literature as an autonomous body. He is an *intrinsic* theorist. He differs from the New Critics in proposing that literature or the order of words be treated as a unified body of phenomena, a "world" the workings of which are to be explained by literary criticism as those of the material world are explained by physics. Influenced by students of comparative religion, Frye proposed a synopsis of literary "myths" which would see all stories as versions, in various modes, of a central seasonal myth of growth, fructification, decay, and rebirth.

necessarily brief, but they may suggest the value of psychologically oriented discourse about literature. Freud and Jung have persuaded many to find their studies valid. As long as the persuasion holds--and as long as stories, poems, plays, and movies are about that which we have called our minds, souls, spirits, or selves--psychoanalytic and archetypal criticism will remain attractive to many.

Other extrinsic approaches to literature analyze not individuals but groups or classes. These students derive principles less from psychology than from history, especially political, social, and economic history. Some historical study of literature sounds scholarly and objective; some sounds deliberately committed to values (whether conservative or revolutionary) and to programs of action (whether guarding or inverting the ruling culture). Most historical study, however, regards allegedly universal archetypes with suspicion and intrinsic literary criticism with impatience, believing that literary texts are best understood in relation to social conditions. This assumption holds social critics together, even when they disagree over how literature is to be related to its conditions.

One social approach to literature considered during the 1987 Institute was feminist literary criticism. Feminists are engaged in two main tasks: resisting the dominant literary system, which has been tilted in favor of male authors, and discovering alternatives to it. Typically, these two tasks lead critics to inquire what popular or canonized texts say about women and, in turn, what women themselves have had to say. Answering these questions has required critics to unearth buried women's texts and to rethink responses to familiar works, whether by men or by women. Like intrinsic and psychological approaches, however, feminist criticism has not developed uniform goals or methods. Nevertheless, feminist criticism remains for some a necessary and exciting approach today, both in colleges and in secondary schools.

Some recent feminist criticism has joined social and economic analysis to the study of gender systems. In this these critics' interests overlap with those of Marxist and New Historicist thought, both of which received some attention in 1987. Despite their individual accents and variations, all of these approaches believe that literature participates in and gives shape to an indivisible social life and that the study of literature is always in some way the study of rhetoric, ideology, or power.

In a sense, Deconstruction inverts that belief, arguing that the power of power inheres in the nature of language. Basing its critique of language (including literature) on deliberately paradoxical concepts like absence and deferral, Deconstruction hovers between the intrinsic and extrinsic paradigms. When it works--for college professors or for high-school students--Deconstruction neither fixes the meaning of literature nor explodes it. Instead, like all these approaches at their best, it liberates the mind through language.

Silent Snow,
Secret Snow

"SILENT SNOW, SECRET SNOW"
Conrad Aiken

Sandra P. Harper
Prescott High School
Prescott, Arizona

Overview

Critical Commentary. In *Literary Theory, An Introduction,* Terry Eagleton, with tongue in cheek, asserts the following:

> The reason why the vast majority of people read poems, novels, and plays is because they find them pleasurable. This fact is so obvious it is hardly ever mentioned in universities. It is, admittedly, difficult to spend some years studying literature in most universities and still find it pleasurable at the end: many university courses seem to be constructed to prevent this from happening, and those who emerge still able to enjoy literary works might be considered either heroic or perverse.

Whether heroic or perverse (or a little of both), literature teachers obviously enjoy literature and are committed to allowing opportunities and providing skills for their students' love of literature to develop further. These goals are inherent in the teaching of literature. Because the skill of critical reading, not only of literature but of all forms of discourse, is necessary in a society dependent in many ways upon the printed word, developing critical reading skills in students is another goal in the teaching of literature. Understanding and implementing appropriate critical literary approaches can help the teacher make these goals attainable.

In regard to the different critical approaches which might be used to teach any literary work and the choices teachers must make in planning their instruction, a statement from Douglas Alley seems especially pertinent:

> What the teacher of literature should understand is that there is no bounded, completely isolated, theory of criticism. Teachers cannot enclose themselves in one small room of the Castle of Criticism. The poem or other literary work is a creation of a writer's imagination, and this imagination is not imprisoned but roams far and wide into the past, present, and future, into the dark shadows of the unconscious, into the dimly lighted caverns of shadowed generations, into that rolling

> and ponderous mass of thought that has lived before him. ("A Word about Archetypes," NEH Institute on Literary Criticism, 1988, 6)

Thus the idea of a pluralistic approach to teaching any literary work asserts itself. In light of this assertion, the short story "Silent Snow, Secret Snow" lends itself in particular to an examination through the perspective of five critical approaches: psychological, New Critical, neo-Aristotelian, archetypal, and reader response. Teachers should be aware of the abundant possibilities of the story and make choices relevant for the students as well as for the purposes of the study.

"Silent Snow, Secret Snow" is an account of an adolescent's gradual deterioration into psychosis, narrated in third person but from the protagonist's point of view. The account is an inside view of a mind that is gradually losing contact with reality. Conrad Aiken combines a realistic, almost case-study-perfect clinical perspective which is juxtaposed with the poet's use of imagery and language, emphasizing both the symbolic and the actual "descent into madness" in one chilling and provocative telling.

Although adolescents are not prepared for a study of Freudian psychology or psychoanalytical criticism (nor is the high school classroom the appropriate forum from which to launch such a discussion with its attendant sexual considerations), adolescents do have a natural interest in psychology and are familiar with many psychoanalytical terms and mental disorders. Also, as there are many classic, generally anthologized literary works of this nature, a look at this story with an eye to its psychological aspects would be fruitful and interesting to students who are involved in their own developing self-identities.

As part of a psychological view of "Snow," students should be made aware of the concept of the unconscious as it is explained by Freud, as well as of the clinical symptoms of schizophrenia, since the protagonist's characteristics and actions parallel those of one who suffers from this personality disorder. This knowledge will help the students to see the symbolic and literal regression of the protagonist into psychosis and thus facilitate a much richer understanding of the work. The information can be given in several different ways, in handouts or in prereading activities.

Rich in symbolic language and imagery and redolent with poetic technique, "Snow" lends itself to enhancement by a close textual reading in a New Critical approach to instruction. The poet in Conrad Aiken influences his prose style, and indeed the story reads like a poem. An understanding and appreciation of the multiple uses of images of snow is critical to a complete and full explication of the work. Word connotation study would be particularly helpful in showing how the author chooses words carefully to create a clear image in the mind of the reader.

The language used in each of the four sections of the story is indicative of the stages Paul goes through in his retrogression: detachment, alienation, isolation, and finally, psychological death. The imagery makes possible an understanding of the process on the symbolic level and helps the students to more fully appreciate how and why an author uses imagery in literature.

Ambiguities, tension, irony, and paradox--in action and in words--abound in the double life of Paul Haselman. Paul lives concurrently in two worlds: a dreary, mundane, arid real world and a beautiful, enchanting, illusory world of snow, a world of insanity which seduces him and holds him entranced, as he steadfastly and singlemindedly pursues his own psychological death in "peace, . . . cold . . . sleep." Both of these worlds are brought to life for the reader through skillful use of language. Students of the story should be guided to an understanding and appreciation of its New Critical aspects.

In any study of a narrative literary work, particularly prose, a teacher naturally emphasizes some aspects of a neo-Aristotelian approach to instruction, since one rarely teaches prose fiction without some attention to plot structure, unity, characters in action, point of view, and total effect. And though we study the parts, the artistic whole is that with which we are most concerned.

The total effect of this story is fascinated horror as the reader is witness to Paul's transition into insanity, into a world in which the universal conflict between appearance and reality is fused. This horror is in contrast with the total peace, harmony, and beauty experienced by Paul as he relinquishes himself to the smothering "snow."

The structuring of the plot into four sections, each of which represents a stage in the progression of insanity, provides for a natural neo-Aristotelian study of the "action" in the story. The character of Paul is one with which most adolescent readers will relate and for which they will feel "pity and fear." In addition, Aiken's careful choice of language, each image designed to create and build to the final total effect, is a masterful example of neo-Aristotelian unity. In this story plot, character, language--all the parts--work together to create an organic whole.

Regarding archetypes, Alan Richardson said in a lecture at the 1988 NEH Institute in Literary Criticism: "When a reader responds to literature, he is responding to the archetypes in the collective unconscious." The "collective unconscious" is a term explained by Carl Jung as that part of the ritual experiences of primitive man, founded in his mythology and handed down from generation to generation in man's psyche. This collective unconscious consists of the sum of man's instincts and their correlates, the archetypes. They represent some primitive data of the unformed mind of the total past of mankind. One of these archetypes is the initiation, as exemplified in that theme in literature, particularly adolescent literature.

In order to reach adulthood, adolescents must go through the process of development with its trials and failures, finally to become integrated into mature society. Adolescents can relate to the alienation and isolation of

Paul (in "Snow"), who is on the threshold of the transition but who seems driven to a reversion of the integration. "Snow" is not a typical story in the archetypal mode, but there is correlation when it is viewed as the initiation theme with the protagonist in a psychologically unhealthy, arrested development. Indeed, when Paul succumbs to his fantasy world's seduction, his growth toward maturation and integration into society is reversed, and he is frozen in the separation stage of initiation.

This story could be well employed after introduction of the initiation theme and after one story of this genre has been read and discussed. Paul does go on a journey toward self-recognition, but the journey is a journey backward. As Aiken says, "it comes inward instead of opening like a flower--it is a flower becoming a seed--a little cold seed."

The archetypal significance of the color imagery in the story, especially white with its direct oppositional meaning in myth (light, purity, innocence, timelessness/death, terror, the supernatural), fits comfortably into this critical approach. In addition, the idea of Jung's "shadow" self is suggested by Paul's double life in the story.

Furthermore, the cycle of the seasons and the implications inherent in the winter in which Paul desires to bury himself are relevant in the teaching of "Snow." According to Northrop Frye, the fourth phase in the archetypal cycle is the darkness, winter, and dissolution phase--archetypes of floods and the defeat of the hero. The oblivion of the snow and Paul's descent into complete isolation, the images of snow and its total "flooding" of reality, and Paul's dissolution into mental illness--all of these correspond to the fourth phase in the archetypal cycle.

A final word about archetypal implications of this work: When a work is tragic, there is frequently an isolation of the hero and his subsequent overthrow. In an urban setting, there will be images of a modern desert with garbage, ruins, or sinister geometrical images and shapes. In the winter seasonal archetype, the time is night (the equivalent of death), and the colors are black, grey, or white. The urban setting includes cold concrete, bare trees, nothing growing. Images such as these are rife in the second section of Paul's "journey" away from integration. There is much in the story to warrant an archetypal approach to instruction.

An eloquent argument for the employment of a reader response approach to literature instruction is made in an article in the *Iowa English Bulletin* by Terry C. Ley:

> English teachers who wish to encourage self-discovery must come to see their students as artists attempting to create themselves, whose use of language helps them to know who they are, to clarify what they stand for. Such teachers will view literature as a vehicle which young people can use to clarify their own experience and establish their own identities.

What more effective means of clarification is there than the use of a reader response method to teaching literature? And in the process, young people can establish their own literary identities.

"Snow" is readily adaptable to a reader response approach, especially at the freshman or sophomore level. These students are not usually accustomed to being asked what **they** think about a piece of literature, and many times they are reluctant to risk venturing an opinion. The use of response journals which are not graded in the traditional "red-pen attack" method releases the pressure and frees students to develop their own voices. This particular short story is a provocative one for adolescents. Though it is challenging, at this stage in their lives they will have no problem relating and responding to the protagonist's pain.

With the teacher as "guide on the side," students working and sharing their responses in small and large peer groups where their ideas are equally accepted creates a dynamic community of learners not possible in a traditional situation in which the teacher is the "sage on the stage."

A study of a story such as "Snow" allows students the opportunity and gives them the impetus to explore and share their own feelings of alienation and isolation that sometimes border on the frightening, if not the neurotic. By giving them a voice about literature, the means to express it, and the knowledge that what they think is valid and acceptable they become most involved with what they think is valid and acceptable; they become most involved with what they are reading. They begin to experience ownership of their reading and of their learning, an ownership which, when nurtured, can shed new light on the study of literature as well as on the pleasure of teaching. Critical reading, then, takes on new dimensions for students who are involved, and the door to other critical approaches is opened more readily.

The following are suggestions for handling resistance to individual reader response and to response groups:

1. Give credit for thoughtful, careful responses only. Emphasize specificity of responses. Do not reward vagueness. If necessary, give examples of the types of responses which are most effective, still allowing flexibility and creativity.

2. If students say they do not have a response, ask them to address the aspects of the work that create this feeling. Ask them to look again at the text.

3. Structure groups carefully at first so that more expressive students are spread among the response groups to stimulate discussion. Use a combination of peer and teacher evaluation of the groups.

4. When striking for an "interpretive community" reading, allow students who do not agree with the group to write a dissenting opinion.

5. Realize that any cooperative effort takes practice to become more and more effective, just as any new method does. Students grow to an enjoyment of their interaction with the text.

The following assumptions are made regarding the study described in this teaching guide:

1. This work will not be the first one studied for the quarter or semester.

2. Students are at least familiar with the elements of fiction and have a working knowledge of vocabulary needed to discuss literature--tone, style, point of view, symbolism, simile, metaphor, personification, plot, theme, connotation, irony, imagery, paradox.

3. Students are familiar with small and large group work, or they have been prepared for it and understand that every person's contribution is valid and accepted.

4. Students are accustomed to using the response journal, or the teacher will prepare them accordingly.

Potential for Teaching. Any teacher of literature can immediately recognize the wealth of teaching potential in Aiken's beautifully rendered, provocative story of Paul Haselman's severance from the world of reality. The poetic quality of the narrative captivates readers and introduces them to an enchanting fantasy world. The shocking ending evokes a desire to get back into the story to see how it works, how the author accomplishes the story, what makes it successful and effective. Its accessibility to students and its richness in theme, psychological interest, symbolism, character revelation, imagery, and style make possible a variety of instructional approaches. Whether used in a unit on psychological literature, self-identity, or American literature, this haunting story is not one that is read and quickly forgotten. The story should be appropriate for teaching most students from ninth to twelfth grades, depending upon the reading skills of the students. Perhaps at the ninth grade level, students studying the story should have above-average reading skills. The teacher, of course, will use discretion in choosing suitable works for study.

Challenges for Adolescent Readers. "Snow" is a challenging story for adolescents to follow since it is narrated in third person limited omniscience through the perspective of a twelve-year-old who progresses through a deterioration of his personality into psychosis--more specifically, schizophrenia. Although students will be at least familiar with the term, they will probably not recognize the symptoms that Paul Haselman exhibits in the story. However, without knowing the technicalities, they can relate to his isolation and alienation in school and at home since adolescents frequently experience these feelings. After an initial reading of the story, followed by reaction and formulation of questions generated by that reading, they will benefit from a careful guiding through a second, more involved study. (The teacher has the option of introducing technical language and explanation as a postreading activity following the initial reading or as a prereading activity.)

In addition to the possibility of difficulty related to point of view, problems might be encountered as a result of time shifts as the story is narrated; however, any confusion about the chronology of events can easily be ameliorated by a carefully guided reading.

There are very few vocabulary words that would present a problem for average ninth or tenth grade students. Some possibilities are suggested in the prereading section of this teaching guide, but each teacher should read the story with a careful eye to words that might hinder understanding on the part of any particular students.

Overall, the interest the story holds for most adolescent readers should transcend any difficulties they might encounter.

Suggested Instructional Objectives

The teacher should choose the objectives pertinent to the purposes of the study.

After having studied this work, students will be able . . .

1. to demonstrate close and critical reading of the text for details that illustrate the author's purpose (New Critical)
2. to identify and explain the symbolism in the story (New Critical)
3. to show how the symbols are used to unify other imagery and suggest theme (New Critical/Neo-Aristotelian)
4. to identify the initiation process and show how the story relates to this theme (Archetypal)
5. to demonstrate understanding of time shifts during the story and reconstruct the chronology of events (Neo-Aristotelian)
6. to demonstrate how the use of imagery creates mood and effect in the story (New Critical/Neo-Aristotelian)
7. to show an understanding of the rationale for the author's choice of particular imagery (New Critical/Neo-Aristotelian)

8. to demonstrate understanding of the effects of recurring imagery in the story and how this imagery supports the author's purpose and the universal theme (New Critical/Neo-Aristotelian)

9. to identify point of view in the story and demonstrate its importance to the story's effect on the reader (Neo-Aristotelian/Reader Response)

10. to trace the structure of each section of the story and show the protagonist's gradual progression into mental illness (Neo-Aristotelian/Psychological)

11. to show an understanding of how images of color fit into the winter phase of the archetypal cyclical pattern (Archetypal)

12. to demonstrate an understanding of schizophrenia as it relates to a reading of this story (Psychological)

13. to evaluate connotative distinctions that create mood and effect and support the author's purpose (New Critical)

14. to demonstrate an understanding of literary techniques employed by the author to create the overall effect of the work (Neo-Aristotelian)

15. to interpret meaning in other, related works

Prereading Activities

Teachers should choose the activities most appropriate for the class. The activities should be completed in the student journals.

1. Vocabulary: (The teacher should use the following words in whatever vocabulary activities are appropriate for the class, and may add to or delete from the list.) (New Critical/Reader Response)

   A. luxuriate
   B. encroached
   C. prestidigitation
   D. perfunctory
   E. dessicated
   F. runnelled
   G. severance
   H. delusion
   I. illusion
   J. sibilance

2. Write the words *schizophrenia* and *the unconscious* on the board. Have students do a brainstorming activity such as clustering or webbing to elicit what knowledge they have of these terms. Then make two columns under each word on the board, one labelled "True Assumption" and the other "False Assumption." As the students share their reactions, the teacher will list them in the appropriate column, adding any necessary information that students have left out so that

after the activity students will be able to write a brief description of these terms in their journals. Assure the students that many people share misinformation about these terms and that both false and true assumptions are needed to clarify the definitions. Discussion should follow. A definition and description of the symptoms of schizophrenia can be found in an encyclopedia. For a concise discussion of Freud's concept of the unconscious, see Guerin, et al. (122-123).

3. Have students freewrite about "a place you go or an activity you engage in to 'escape' the pressures of school/home/life." These might or might not be shared in small groups. Sharing would generate discussion of various "escape mechanisms." Then have students organize their ideas into a paragraph. (Reader Response/Psychological)

4. Write the word *snow* on the board. Have the students, using brainstorming techniques or free-association methods, react to this word. These might be shared by listing reactions on the board in two categories--"Positive" and "Negative"--to explore various connotations of the word and feelings and associations it evokes in different people. Some students might like to represent their reactions in drawings. (New Critical/Reader Response)

5. Have students freewrite in their journals about their fondest memory regarding snow. These might be shared in the large group or in smaller groups. (Reader Response)

6. Hand out copies of the following poem:

Rivers

One alternative,
when the air
in the classroom thickened
and the words on the page
spread out as dull as mud,
one alternative
was to follow the streams
that twisted down among the words.
You remember.
You would let your eyes
move out of focus,
and you'd ride
the snaky channels
to their own level
It was like following a maze,
and as you floated down
maybe sunlight yelled mutely
through the smells
of dark water and moist earth,
maybe ducks beat past so smartly
that the air squeaked.

Once I saw one
coursing through the page
all the way
from top to bottom,
as distinct and purposeful
as the Susquehanna.
It was a passage to remember,
but since then
I have learned that
printers call them rivers,
and that skillful ones notice them
before they pour
into readers' hands,
and dam their flow
with clever spacing.
Well.
In the innocent pursuit
of their craft,
the printers slog along the bank
with the teachers and the parents
who have long since
quit rafting
down those streams.

--Martin Jamison
Gray's Sporting Journal
Winter 1986: 19

Have students read the poem and respond in their journals to the following questions, adapted from Judith Fetterly, *The Resisting Reader*:

A. What is happening in the poem?

B. What did you feel as you read the poem?

C. What in your own experience did this reading of the poem evoke?

D. What word(s), image(s), line(s) impressed you most?

Have students share their responses with partners or in small groups. (Reader Response)

7. Review the concept of the initiation theme in adolescent literature. Have students brainstorm in their journals about adolescent novels they have read. Then list on the board conflicts faced by the protagonists in these novels. Make parallels between these problems and the archetypal "journey" concept to show how they correspond. Have students write a journal entry on "An Experience Through Which I Matured." Students might share in groups. (Reader Response/ Archetypal)

8. Have students read William Faulkner's "Two Soldiers" or James Hurst's "The Scarlet Ibis" or any short work based on the initiation theme. The teacher might decide to have the class divided into groups assigned to read different short stories of this type. After reading, the groups should work as a unit on outlining the aspects of the plot and the protagonist that correspond to the initiation theme. Each group could select a reporter who would relay their findings to the class. (Archetypal/Reader Response)

9. Conduct a class discussion about the possibilities for the meaning of the title, "Silent Snow, Secret Snow." Have students write a prediction of what the title means. (New Critical/Reader Response)

10. Distribute copies of Robert Frost's poem "Desert Places."

Desert Places

Snow falling and night falling fast, oh, fast
  In a field I looked into going past,
And the ground almost covered smooth in snow,
  But a few weeds and stubble showing last.

The woods around it have it--it is theirs.
  All animals are smothered in their lairs.
I am too absent-spirited to count;
  The loneliness includes me unawares.

And lonely as it is, that loneliness
  Will be more lonely ere it will be less--
A blanket whiteness of benighted snow
  With no expression, nothing to express.

They cannot scare me with their empty spaces
  Between stars--on stars where no human race is.
I have it in me so much nearer home
  To scare myself with my own desert places.

Have students read the poem carefully or read it aloud to them the first time. Then have them answer the following questions:

A. What do you think the poet means by the lines "I have it in me so much nearer home/To scare myself with my own desert places"?

B. Why do you think the poet uses the term "desert places" in a poem about snow?

C. How is this comparison a paradox?

After students have answered the questions in their journals, have them share their findings in small groups and then with the class. (New Critical/Reader Response)

Postreading Activities

Students (with teacher input) should have options in choosing which post-reading activities they prefer to complete.

. "The thing was above all a secret, something to be previously concealed from Mother and Father; and to that very fact it owed an enormous part of its deliciousness . . . he carried around with him everywhere a warm and persistent and increasingly beautiful sense of possession . . . of protection." Have students write a paragraph in their journals in which they explain the meaning of this quotation, focusing on the author's choice of word connotation, and relating this passage to the initiation aspects of the story. (Archetypal/New Critical)

2. Have students read Robert Frost's poem "Stopping by Woods on a Snowy Evening." In journal entries, they should compare and contrast the situations and the speakers in the poem and in "Snow." At the end of the poem, how does the speaker differ from Paul at the end of the story? (Reader Response/Neo-Aristotelian)

3. Conrad Aiken has used snow as a symbol in his story. In their journals, have students freewrite about what they think the snow symbolizes. Then refer them to the text to find quotations and other evidence to support their ideas. Finally, have them organize their thoughts and ideas in a final draft in their journal. (New Critical/Neo-Aristotelian)

4. Besides the snow, the postman might be considered a symbol in the story. Students should reread the sections concerning the postman and decide what they think the postman represents. (Follow the same procedure as for #3). (New Critical/Neo-Aritstotelian)

5. Most adolescents (and grownups as well) can relate to Paul's daydreaming in school. Have students design a school in which students like Paul might feel more challenged, more successful. They should describe their school's physical arrangement, curricula, extra-curricular activities, and organization of classes, and explain why they believe their school to be more challenging and success-oriented. (Reader Response)

6. In many stories the plot follows a pattern of rising action to a climax or crisis, after which there is falling action and a conclusion. If "Snow" follows this pattern, where is the crisis? If it does not follow this pattern, how does it differ? (Neo-Aristotelian)

7. Have students write a poem that they think Paul might write. (Reader Response)

8. The following quotation appears in the next-to-last paragraph of the story: "Listen! it said. We'll tell you the last, the most beautiful and secret story-- . . . a story that gets smaller and smaller--it comes inward instead of opening like a flower--it is a flower becoming a seed--a little cold seed--do you hear?--" Ask students what they think this passage means and how it is related to the story's theme. (New Critical/Neo-Aristotelian)

9. Have students create a drawing, concrete or abstract, which illustrates the story's effect on the reader or that reflects their reaction to the story. (Reader Response)

10. Have students illustrate some image in Section II of the short story consistent with the mood and tone of this section. Their choice of medium and color should reflect Aiken's purpose and effect in this section. (Reader Response)

11. Have students draw a map of Paul's journey from school to his house and label the most interesting landmarks of his journey.

12. Although probably not as extreme as Paul's in Aiken's story, everyone has a part of himself or herself that is seldom, if ever, shown to the public. In their journals, have students write about the two sides of themselves--the one they show in school and the one which schoolmates (and/or teachers) do not know. (Reader Response)

13. Do students feel sympathy for Paul? Can they relate to him? In their journal have them explain why or why not. (Neo-Aristotelian/Reader Response)

14. The author does not give any background information about Paul beyond what we learn about recent events in his life. Have students write an incident or two that would help fill in the gaps up to the point at which he begins to lose contact with reality. (Psychological/Reader Response)

15. If students are interested in the seasonal archetypes reflected in the story, supply them with more information and have them write an explanation of the imagery and events in the story that reflect the winter archetype. (Archetypal)

16. One critic said that Aiken, at age 11, witnessed the murder of his mother by his father, who then committed suicide. What significance might this fact have in Aiken's apparent interest in abnormal psychology and the workings of the unconscious mind? (Psychological)

17. Have students write a character sketch of Paul Haselman from the point of view of his teacher, his classmate Diedre, the doctor, or one of his parents, and then from their own point of view. Encourage the use of their notes from the Guide for Reading. (Reader Response/Psychological/Neo-Aristotelian)

18. After viewing the film of "Snow," have students write a comparison and contrast of the two presentations as to their effect on the reader/viewer. They should explain which one they think is the more effective and why. (Reader Response)

NOTE: Possible sources for film rental--

CCM Films, Inc.
34 MacQuesten Parkway South
Mt. Vernon, NY 10550

Film Center, Inc.
20 East Huron Street
Chicago, IL 60611

Western Cinema Guild, Inc.
244 Kearney Street
San Francisco, CA 94108

Evaluation

The following are suggested evaluation activities. The points assigned will be at the discretion of the teacher. Teacher and students should decide which evaluative tools will be employed. In addition, it is suggested that part of the evaluation be the quality of the response journals which will also include responses to questions from the Guide for Reading and the postreading activities, and that part of the evaluation will be based on the group work.

1. Have students write a paper in which they contrast the two worlds of Paul Haselman. (Neo-Aristotelian)

2. In the initiation theme in literature, a young protagonist goes through some experience in life through which he or she gains insight into himself or herself and grows as a human being, sometimes with attendant pain and suffering. Have students write a paper in which they show how this story does and/or does not fit into this category. (Archetypal)

3. Divide students into groups to create objective questions suitable for a postreading check. Each group should create 20 questions, a mixture of multiple choice, true or false, and matching. Try for questions that stimulate thinking. The teacher will take each set of questions, synthesizing them into a reading check to be administered on the next class day.

4. (To be completed after viewing the film.) One critic of the film version of the story has said that the film is a failure because Aiken's dialog suggests an eloquent snow world, but the images on the screen fall short of the beauty of the narrative. Have students agree or disagree in an organized paper, citing examples from the story and from the film. They might also discuss one or more examples of literary works transferred to the medium of film which they consider inferior, equal, or superior to the literary version, and address the question of what contributed to the success or failure of the film version of "Snow" and of the other work(s). (Reader Response)

5. One critic said that a psychological case history tries to tell how the schizophrenic looks to the normal world, but "Snow" tells how the world looks to the schizophrenic, since it is told in the limited omniscient point of view. Have students write a paper in which they show how the story would be different if it had been narrated by Paul's mother. They might want to retell a section, e.g., Part III, from her viewpoint. (Neo-Aristotelian/Reader Response)

6. "Snow," written in the lyric mode, contains elements of poetry and prose fiction. It has a story line in addition to poetic elements such as sound, visual images, word play, and symbolism. Have students write a paper in which they support this thesis with evidence from the text. (New Critical/Neo-Aristotelian)

7. Critics have posed explanations for what happens in "Snow" as follows:

   A. the alienation of the creative artist in a structured world

   B. the "lost misfit" separated from the rest of the world

   C. the failure of society to understand and save a person in need

   D. the power of a fantasy world

   E. the descent into mental illness

   For which of these ideas do students find the most evidence in the story? Have them write a paper in which they support their position, using the text to support their choice(s). (Neo-Aristotelian)

8. The story does not tell the reader anything about Paul's past life before he has his snow fantasy. Have students write a biography of Paul that would fill in the gaps about him and his past life. They might find it interesting (certainly challenging) to use Aiken's style of writing. (Reader Response)

9. In an archetypal approach to viewing literature when the work is tragic, there is an isolation of the hero and his subsequent overthrow. In an urban setting, there will be images of a modern desert

with garbage heaps, ruins, or sinister geometrical shapes. In the winter seasonal archetype, the time is night (the equivalent of death), and the colors are black, grey, or white. This setting is cold concrete, bare trees, and other images of barren land. What images in Section II fit into this archetypal pattern? Have students write a paper in which they trace the imagery in this section that supports an archetypal reading, citing specific examples and showing how they are relevant. (Archetypal)

10. Have students write a poem which reflects their reaction to this story. Encourage them to create their own poetic images. (Reader Response)

Related Works

1. "The Yellow Wallpaper" (Charlotte Perkins Gilman). The female protagonist narrates the story of her progression into insanity while she is forced to undergo a "rest cure" in a room with bars on the windows and a gate across the door's threshold.

2. *I Never Promised You a Rose Garden* (Joanne Greenberg). A young woman gives a first-person account of her mental illness (schizophrenia) which takes the reader into her fantasy world, through her therapy, and back into reality. She recovers with the expert guidance of her brilliant analyst. (Autobiographical)

3. *Ordinary People* (Judith Guest). A young boy suffers psychological problems as a result of the accidental death of his sibling and his mother's subsequent rejection.

4. *Demian* (Hermann Hesse). A young man struggles with the "shadow" to become fully integrated. This novel is an excellent illustration of Jung's types, shadow and persona, in this struggle between good and evil. This work is also useful in following Northrop Frye's seasonal patterns. (See Patricia Gatlin and Carol G. Smith's treatment of *A Portrait of the Artist As A Young Man* in *Sourcebook for English Teachers*.)

5. "The Scarlet Ibis" (James Hurst). The narrator learns about pride and a "cruel streak" in himself and others from his relationship with a special little brother.

6. *A Separate Peace* (John Knowles). A young man views retrospectively the traumatic events of his prep school days, his realization of the complexities of his own personality, his relationship with a best friend for whose death he feels responsible, and his ultimate growth into maturity.

7. *The Heart Is a Lonely Hunter* (Carson McCullers). A young girl makes a painful journey toward maturation as she encounters the adult world.

8. *Lisa, Bright and Dark* (John Neufeld). When a high school student senses her developing schizophrenia, she finds little help from adults, who ignore or minimize the signs of her illness, but she finds some comfort in assistance offered by her friends.

9. *The Bell Jar* (Sylvia Plath). This novel, an autobiographical account of the author's mental breakdown, gives insight into the effects of society's expectations for a young career woman.

10. *A Catcher in the Rye* (J. D. Salinger). The novel relates Holden Caulfield's classic struggle while coming to grips with the reality of maturing in a confusing world.

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Suggestions For Using The Guide For Reading

The questions in the Guide for Reading are to be answered, when appropriate, in the students' response journals during the second reading of "Silent Snow, Secret Snow" and will be discussed in four or five small groups after the completion of the second reading. (Group number and size will vary from class to class.) Each group will be assigned several questions on which to focus. A discussion leader and a recorder will be either appointed by the teacher or selected by group members. The leader will keep the group on task, and the recorder will transcribe the group's model answers and report them to the large group.

After an appropriate length of time, the small groups will come together and report on all questions. Anyone in the large group may ask questions and add comments.

Part of the evaluation for the study will be based on student journals, which will be graded by the teacher on completeness and effort, giving credence to the apparent careful thought the student has applied to the reading and to the questions. Each member of a group will also receive a participation evaluation from the other members of the group, and the teacher will assign a group grade based on quality of answers and group cooperation and participation.

This short story is divided by the author into four sections, a division which allows the story to be sectioned for the purposes of study, thus facilitating understanding and integration of the parts to the whole. Note that some questions are designed to alert the reader to certain aspects of the work and do not need to be answered in the journal. Because there are probably more questions than can possibly be used, the teacher should choose those questions which would be most appropriate for the particular students in the class as well as for the purposes of the study.

Guide for Reading

"Silent Snow, Secret Snow"

Before proceeding to use this guide, read the entire story and immediately write in your journal your reaction to the story, along with questions that you have about it. React to the story in any way that you wish in your journal. You might want to talk about several of the things that

--frustrated you
--made you angry
--made you sad
--amused you
--puzzled you
--made you think
--made you feel sympathy or empathy
--surprised you
--shocked you
--frightened you
--impressed you
--reminded you of someone
--reminded you of something that happened to you or to someone you know
--were repugnant to you
--taught you something
--made you want to know more
--made you more aware
--made you feel concerned
--provoked you in any other fashion

Keep the questions that you formulate upon your first reading in mind as you go through a second, more careful reading. As you read, answer (in your journal) questions from the following list that your teacher has indicated you should answer. Note that some questions are designed merely to alert you to some aspect of the work and do not need to be answered in writing. Read through the questions first to prepare yourself before your second reading. Make note of your original questions that remain after your second reading. These will be discussed in your group.

1. Remembering the prereading discussion in class, list the symptoms of schizophrenia in your journal (or refer to the paragraph you wrote describing this disorder). As you read, keep a log of the symptoms Paul exhibits and be prepared to cite examples of incidents from the text that suggest that Paul is schizophrenic.

2. Notice how the author builds suspense in the story. Be prepared to discuss this in your group. Take notes on specific techniques.

3. Notice the point of view in the story. Be prepared to explain why the author may have chosen this point of view and how the effect would be changed if the perspective changed to that of a detached narrator.

4. Notice the imagery related to the snow. As you read, lightly check the margin to denote this imagery. After completing the reading, make three columns in a page of your journal, labelling them *Simile*, *Metaphor*, and *Personification*. Categorize the imagery you noticed. Be prepared to show how this imagery is effective in creating the vision of the snow as desirable to Paul.

5. Notice that the story is divided into four sections. Be prepared to discuss the significance of these divisions, along with their setting and the events in each one. Be prepared to show Paul's progression from Section I through Section IV and to show its importance in the story. What purpose could the author have in dividing the story into these sections?

6. How did you feel about the characters? Which ones seem realistic? Which ones are stereotypes, if any?

7. In the initiation theme in literature, a young protagonist goes on a quest or journey--literal, figurative, or both. What journey(s) or quest(s) does Paul undertake?

8. As you read, list character traits of Paul and be prepared to support each with evidence from the text.

9. One critic has suggested that in Section I of the story, during the geography lesson, Paul is a vicarious "explorer." Note several images and incidents that support this statement. Continue to trace the explorer image in Section II. What are the images here of an "exploration"?

10. In the first paragraph, Paul's "secret" is compared to the following: a beautiful trinket, a rare stamp, an old coin, a few tiny gold links found trodden out of shape on the path in the park, a pebble of carnelian (a bright gem), a seashell distinguishable from all others by an unusual spot or stripe. Be prepared to add three or more items of your own to this list of "Peculiarly beautiful trinkets" to be "preciously concealed."

11. In many instances in the story, Paul is shown to pay extreme attention to detail. Give examples of Paul's mind shifts in Section I.

12. The shifts in the narration of the story might present a problem if the reader is not careful. Give examples of Paul's mind shifts in Section I.

24. What is the total effect that the author achieves in Section IV?

25. Water imagery appears throughout Section IV. Find at least four examples of this water imagery, and explain how it contributes to the effect the author is creating in this part of the story.

26. What is the significance of the postman in the story? What is represented in the postman's muffled footsteps?

27. Why do you suppose Aiken chose snow as the "blanket" that covers up Paul's real world?

13. The phrase "At whatever pain to others" is repeated several times during the story, almost in the way of a refrain in a song. Looking particularly at the places the phrase occurs in the story, be prepared to discuss the effect of this repetition and why you think the author would use this device.

14. In Section I (the schoolroom), the author interrupts Paul's thoughts with parenthetical statements about what is going on in the classroom. Be prepared to discuss why you think he interjects these statements. What effect do they have on the reader's understanding of what is happening in the story?

15. During your reading, notice the number of references to something unnameable: "It," or "this thing." What is it that Paul speaks of? Be aware of the point in the story at which the reader begins to realize to what the narrator is referring.

16. What is the significance of the number of houses on Paul's street, from the corner to his house?

17. As you read Section II, write words in your journals that connote a dreary mood. Be prepared to discuss these words after the reading in regard to their usefulness in achieving the author's purpose in this section.

18. Be prepared to discuss how the imagery of gray, black, and white affect the total mood and effect of Section II.

19. The character of Paul changes from Section I to Section IV. Note the changes from section to section and be prepared to trace them and show how these changes indicate the progression of Paul's condition.

20. In the description of Paul's snowless world (Section II), there are many references to geometric shapes and figures. Give examples of these and be prepared to discuss how they are used to achieve the author's purpose in this section of the story.

21. On the way home from school (Section II), the reader experiences Paul's snowless world. Note words, phrases, and descriptions that help the reader to perceive this world as undesirable to Paul.

22. The characters in the story who represent society are the mother, the father, the teachers, and the doctor. What weaknesses in these characters seem to cause them to be unable to reach Paul or to realize what is happening to him? Be prepared to support your answers with examples.

23. In the midst of Paul's beautiful encompassing snow world in Section IV, his mother opens his bedroom door. The author says that Paul struggles to find the right "exorcising" words. Why do you suppose he has Paul to say, "Mother! Go away! I hate you!"?

Fahrenheit 451

FAHRENHEIT 451

Ray Bradbury

Kent W. Long
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Overview

Critical Commentary. Ray Bradbury's original short story, "The Fireman" appeared in February, 1951. *Fahrenheit 451* grew out of this short story and Bradbury's love of books. He wrote the novel in the basement of the UCLA library on a pay-for-rent typewriter. It first appeared in 1953, reflecting his regard for writing and his concerns about the beginnings of the "media explosion."

The book is much more than a story about a rebellious fireman. The action lends itself to junior high school readers of all achievement levels, and their responses to familiar things such as firemen, dogs, television, and cars draw them into the story. They come to see the value of a science-fiction novel as they respond to Bradbury's themes.

The book is divided into three sections, a feature which makes it a relatively easy novel to study from a neo-Aristotelian approach. Students will be able to see how the beginning, middle, and end lead to the author's attempt to make readers "feel" and "question" like Montag does in the second section of the work. The "chase scene" in which "the Hound" tracks Montag, but is outsmarted, calls readers to find joy in literature and thus in life. Catharsis is achieved when Montag literally becomes "The Book of Ecclesiastes" so that it can be carried to future generations. Referring to their knowledge of the structure of the short story, students can make observations about the structure of *Fahrenheit 451* that will lead to a deeper appreciation of the writer's craft. The structures can be compared using the short story diagram which appears in Appendix A. During a second reading of *451*, students can study the conflicts present in the story and develop methods of reading that will be useful to them as they read other literary works.

With this background gained, students can look at the extrapolations, or predictions, that Bradbury makes. The teacher might also lead students to an understanding of the initiation archetype, which is also present in the novel.

Potential for Teaching. The reversal of roles in people, objects, and attitudes breeds an almost immediate reaction in students. (Firemen burn books; dogs are mechanical and unfriendly; and books are condensed so as to last only a minute.) The vocabulary and action of *Fahrenheit 451* make it a relatively easy and exciting book for junior high school readers to study. This guide is designed for all levels of readers, whether the classes are homogeneously or heterogeneously grouped. With the help of the filmed version, all readers can fill in gaps and evaluate differences in interpretations. The guide is designed to take three critical approaches, building from reader response to the neo-Aristotelian look into the structure and effect of the novel. The introduction of the initiation archetype is one option for a final step. The opinions generated about books, media, and a person's worth in society can be the real bonus as the study concludes.

Suggested Instructional Objectives

After reading *Fahrenheit 451*, students will be able to . . .

1. share their feelings and experiences orally, in written form (biopoem, journal, and essay), and with a visual interpretation of the conflicts (Reader Response)
2. compare how the main character grows as he examines his job, his wife, and his social environment (Reader Response and Neo-Aristotelian)
3. discuss how the setting contributes to the effect of the work (Neo-Aristotelian)
4. demonstrate knowledge of the structures and conflicts in the novel and compare them to those in the short story (Neo-Aristotelian)
5. describe how the science fiction inventions contribute to a theme and thus to the initiation archetype (Archetypal)
6. see the recurring motifs that confirm the initiation archetype in the novel (Archetypal)

Prereading Activities

The following is a suggested sequence of activities for developing awareness of the social setting and the mindsets of the characters. The teacher should not mention the novel until these activities have been concluded.

1. Ask students to participate in this personal inventory.

Check only ONE column as you react to each statement.

	Agree	I don't care	Disagree
A. I like policemen.	____	____	____
B. I like firemen.	____	____	____
C. I know what I want to do when I get out of school.	____	____	____
D. The best way to spend my leisure time is sitting in front of the television.	____	____	____
E. Driving 200 miles per hour sounds like fun.	____	____	____
F. Reading is fun.	____	____	____
G. I need rules to help me grow.	____	____	____
H. My parents make too many rules.	____	____	____
I. My teachers are too strict.	____	____	____
J. Laws were made to be broken.	____	____	____

K. I should be able to do anything as long as no one else's rights are infringed upon. _____ _____ _____

L. If I'm nice to other people, they'll be nice to me. _____ _____ _____

M. I want to grow up to be just like my mom or dad. _____ _____ _____

2. Help students to play the Star Game. This simulation can be used to help familiarize students with the feelings of being classified and obeying rules of a world similar to the world of *Fahrenheit 451*. The explanation of the game should be followed by some group discussion questions to be used before reading the book.

Equipment and Preparation. Poker chips (7 for each student) and paper bags (1 for each student) work the best. Name tags for the groups help make the simulation even more effective. (Call them Stars, Squares, Triangles, and Circles). Peel-off labels work well. Use at least three colors of chips. Construction paper cut in strips is an economical substitute.

Step A. Value the color of each token (i.e., red = 10, blue = 5, white = 1). Do not equate it to money because this is misleading. Post the values on the blackboard or bulletin board.

Step B. Sort the tokens so that each participant gets a bag or set of seven after the grouping. Do this purposefully. "Stars, come get yours," etc.

Step C. Let them count their value and establish a trading period. (Two to four minutes should be sufficient.) The only rule to the simulation to this point is that if two people agree to trade tokens, they must shake hands and then they must trade. The object, obviously, is to have the highest total after the round is complete.

Step D. At the end of the trading period have each student add up his total. Reorganize the groups so they are together by their new worth. At this point give the top group, the Stars, five minutes to establish any new rules and write them on the blackboard. While this is going on, you can collect the tokens and restack them for distribution. (It is easier to start each class this way and then move to another lesson playing one round per day.)

Step E. Play two more rounds following the same procedure. As the game progresses, have students start their journals by responding to the questions below. The fourth round is the last and most important part. You need to watch the totals carefully because in the last round you change the values of the tokens. Keep the same rules as were established for the third round except change the token values (i.e., white = 50, blue = 30, red = 1). Be a dictator in presenting this. The object is to make sure that whichever group was the lowest through all the other rounds now has the highest value in their hands to start this round.

Step F. Have the groups complete the round and determine their value where their trading ended. Sometimes posting scores for each round is beneficial.

After all this is done, have all students respond to these questions in their journals:

A. How did you feel about the game when you started? Did that change? Why?

B. Did your group or any other group do anything to try to control the rules? Why?

C. What did you observe about people?

Have a class discussion after oral reports based upon group discussion of these questions.

3. Have students write a poem about their feelings that related to the inventory and the Star Game. Use this pattern.

Line 1. First Name
2. Four traits about you.
3. Product of __________.(not a person)
4. Lover of __________.
5. Who feels __________. (3 items)
6. Who needs __________. (3 items)
7. Who fears __________. (3 items)
8. Who would like to see __________ changed.
9. Who would give __________ to have won.
10. Who will give __________ to be a "winner."
11. Locked in __________.
12. Synonym for author or a nickname.

4. The following words may give students difficulty in reading the text. You may wish to discuss them before reading or assist students in constructing meanings from context clues.

"The Hearth and the Salamander"

A. gorging
B. Phoenix-disc
C. abruptly
D. contra sedative
E. aggravating
F. multifaceted
G. contempt
H. abyss
I. exploitation
J. titillation
K. melancholy
L. hearth

"The Sieve and the Sand"

A. exhalation
B. profusion
C. mobilized
D. enameled
E. filigree
F. ferrets
G. verbiage

"Burning Bright"

A. incomprehensible
B. liquefaction
C. plummeting
D. oblivion
E. simultaneously
F. luminous
G. squanders
H. Ecclesiasties
I. dentifrice
J. pyres

Reader Response Activities

1. The questions to be answered in student journals are in Guide for Reading (A) so that they can be duplicated. You may wish to use the group questions and responses to them after each section of the book. They are listed below. (Some of the responses will be used indepth in the other critical approaches.)

2. The answers to these questions might be shared in a group or as individual or group grades as the teacher feels fits the class.

Section I. "The Hearth and the Salamander"

A. Use your response to Question #3 to develop a description of Montag's perception of his world.

B. As a group, decide which woman, Mildred or Clarisse, affected Montag more. Use details from the text to support your answer.

C. As a group, choose one of the following and submit a written answer:

(1) Write the script for Mildred's parlor soap opera.

(2) Write a script for a typical family conversation at Clarisse's house.

(3) Write the story of the disappearance of Clarisse and her family.

(4) Some readers argue that Montag began taking books earlier in his life. Explain why your group agrees or disagrees with the statement.

Section II. "The Sieve and the Sand"

A. In your journals, develop a list of things that change about Montag. What causes these changes?

B. There are fires in both sections. How are the fires different for Montag? For Beatty?

C. As a group, develop a list of rules the city (society) lives by.

D. Write synonyms or adjectives for the words in the center of each "cluster":

Fireman

Faber

Section III. "Burning Bright"

A. The author reveals several things about why books are valuable. Make a list.

B. There are fires in all three sections of the novel. How is the fire at the railroad camp with Granger different for Montag?

C. Write a group essay to explain what is "Burning Bright" as the story ends. Use details from your journal and the text to support your answer.

D. How do the war and the escape from the city affect Montag? Answer by making a series of cartoons, a collage, or by writing a script for the next part of the hike with Granger and his friends.

Additional evaluative techniques will be synthesized with the other two critical approaches. An excellent multiple-choice test to check students' reading is contained in "*Fahrenheit 451* by Ray Bradbury" in *Contemporary Classics*. The teaching kit includes a spirit master, plot outline, character outline, and other teaching aids. It is sold by The Perfection Form Company, Logan, Iowa 51546. (Approximate cost: $15.95.)

Additional evaluative suggestions follow the remaining sections dealing with critical approaches.

Neo-Aristotelian Prereading Activities

. This is another reading. The first step probably should be to review the structure of a short story. You may wish to have students review the parts of a short story using the assigned anthology or the drawing in Appendix A and a very simple one-page story entitled "The Cemetery Path" included in Appendix B.

2. A discussion of how students felt after their first reading should focus on the effect and reactions they had to the book.

In this reading of the novel, much of the information can come from journals and close reading of the selected portions of the book. The guide for reading and analyzing the structure is in Guide for Reading (B) with directions for expected answers for this section and the discussion section of the archetypal reading. These activities may be done either individually or in groups for evaluation as the teacher prefers.

Neo-Aristotelian Postreading Activities

. After completing the Guide for Reading (B) (including the Beginning/Middle/End worksheet and diagram), a discussion can be held. Here are some possible questions:

A. What primary elements are used by the author to contribute to the effect of the novel? (fire, "the Hound," announcements, traitorous wife)

B. Make lists of words that contribute to the tension and seriousness of the story. Categorize these by character, action, setting. (This is a good place to discuss Bradbury's inventions and whether any other setting could tell about his concern.)

C. How does the author use action to achieve the effect of considering media and its influence?

D. An analysis of Montag by revising the map of his world can conclude the look at action as a character's yield and effect. This can be a link to introducing the archetype which is presented in the next section. The directions for this part are in Guide for Reading (C). Many of the answers will be in student journals.

2. After completing the second map, class discussion can concentrate on Beginning/Middle/End. Suggested topics can include:

   A. How does Montag's view of "the Hound" change?

   B. What is different about the campfire compared to the houses that he burns?

   C. What does the war help tie together and tell you about the science fiction world Bradbury created? Could the story have been told in a contemporary setting?

   D. Save the character analysis for last, to lead into the archetypal discussion which is in the next section.

Archetypal Postreading Activities

. The discussion might begin with "What is a hero?" Name some heroes and discuss why they are heroes--what qualities they possess.

2. Introduce the initiation archetype one step at a time and discuss each part in relation to *451*. Here are three short definitions you can use:

   A. *Separation*. The hero (protagonist) moves from one status of non-identity to a state of uneasiness or dissatisfaction with the life he has led. This marks the loss of an old world, the beginning of the end of innocence.

   B. *Transition*. The hero undergoes on intense time of testing (physical or mental) when he gains new insights. In some primitive cultures it required killing an animal so that a boy could prove his manhood.

   C. *Incorporation*. The hero is welcomed as a member of the new order (a symbolic rebirth). The protagonist usually sees that the past is gone, that a new world has opened to him.

3. There is some overlapping of the initiation phases in *451*, but the phases are distinct and can be a good introduction to the depth of the story. The rebirth can be very visual if you can get students to see the dome as the womb, the rebirth or baptism in Montag's swim, and the hope with Granger and Montag to rebuild life as the old society is destroyed in the "hour's war."

4. With the maps and responses in journals, the exploration of other motifs can be introduced:

   A. "the Hound"--from not caring, to being barked at, to outsmarting it

B. Fire--from no feeling, to rage and killing Beatty, to the warmth of Granger and his friends

C. Rain--from not thinking about it, to each drop being a question Clarisse asked, to cleansing himself and becoming a new man

Evaluation and Enrichment

This plan suggests a teacher-generated test after the reader response portion. The following list of questions and activities pertain to all three critical approaches presented.

1. Write a comparison of one of your guesses about an object like the parlor after viewing the movie version. (The film is available from Zenger Video, 10200 Jefferson Boulevard Room UC4, P. O. Box 802, Culver City, CA 90232 for $59.95)
2. The book begins with this statement: "It was a pleasure to burn." If Mr. Bradbury had put a quotation at the end, what would it be? Support your answer.
3. What did the author want you to feel and consider? What object or event was most effective in making you feel that way?
4. *Fahrenheit 451* describes a society that doesn't feel or care to learn or think. How does Professor Faber help Montag begin to enjoy those things?
5. What is the value of reading or education as *Fahrenheit 451* presents it?
6. Make a model of one of the objects you sketched in your journal.
7. Make a game to illustrate the value of libraries or books.
8. Make a game called "Outsmarting the Hound."
9. Condensed books were presented in one minute. Imagine you are the "Condensor" and must explain the Beginning/Middle/End and the effect the author was seeking for a book you have read. Write three of these for condensation so they can be videotaped or played on a cassette. Then make a short list of things that you had to edit out to fit the one-minute format.
10. Make a videotape of the progress of the war that Montag couldn't hear or see while he was outrunning "the Hound."
11. Montag became a book. What is in Ecclesiasties that gives you an idea of what the New World will be like?

12. Montag became a book. Next Friday we'll have Poetry Day. Find a poem you'd be. Memorize it so you can be the poem for your classmates. Have seven of your classmates sign your journal that you presented the poem to them. Listen to theirs. Make sure I hear the poem. Be prepared to explain why you picked this poem.

13. Perform the soap opera Mildred enjoyed.

14. Ask more capable students to select a motif ("the Hound," rain, fire, or speed and size) and to map the changes in Montag.

Related Works

1. *Ride A Wild Dream* (Lynn Hall). Jon buys his dream horse, but it endangers his life. The decisions he makes about the horse help him mature.

2. *Farmer In The Sky* (Robert A. Heinlein). On Ganymede, Bill, an adolescent, learns to deal with his new life and to adapt to the new environment. Especially appealing to less able readers.

3. *Captains Courageous* (Rudyard Kipling). A spoiled teenager, Harvey Cheyne, is swept overboard. He grows up when he is rescued and is forced to work as a member of a fishing boat crew.

4. *1984* (George Orwell). This novel, too, has a negative universe. The hero, Winston, rebels against Newspeak and society to regain his individuality.

5. *The Adventures of Huckleberry Finn* (Mark Twain). Huck's journey is his initiation. What he learns leads to decisions about how he will live the rest of his life.

6. *The Prince and the Pauper* (Mark Twain). Tom Canty and Edward Tudor trade places. What they learn helps each mature.

Guide for Reading (A)

Fahrenheit 451

Directions: Answer each of these questions in your journal. Be certain to use details and descriptions from the novel when you write.

"The Hearth and the Salamander"

1. How did the following sentence make you feel? "It was a pleasure to burn."

2. What reaction(s) did you have to finding out Guy Montag was a fireman and burned things?

3. Leave at least 3 spaces for each word or phrase in the following list. Keep a record of characters' feelings and reactions. Leave two pages for this. The question should be answered for each section of the novel. The things to watch for and list are: (A) card games, (B) death, (C) people socializing, (D) law, (E) autumn, (F) "the parlor," (G) drugs, (H) pleasure, (I) seasons, (J) condensed books, (K) flowers, (L) rain and water, (M) school, (N) billboards, (O) stars, (P) seashells, (Q) "the Hound."

   Add to the list any items that reveal something about a character or things that surprise you.

4. Do one of the following in your journal:

   A. Sketch the Beetle.

   B. Draw "the Hound" or Salamander.

   C. Make a sketch of Montag's house or "The Parlor."

5. What does the description of Benjamin Franklin tell you about the world that Montag lives in?

"The Sieve and the Sand"

1. This book is science fiction because Mr. Bradbury extrapolates or makes guesses about future changes in people, law, and technology. Split a page into three parts. List Bradbury's guesses from the first section and add to the list as your finish each section.

2. What are Mildred's reactions to books? to reading books? to Montag reading to her lady friends?

3. What things does the rain make Montag think about?

4. Why do you think Beatty quoted from books?

5. What effects does Professor Faber have on Montag? Would you believe the professor?

6. Two new factors are added to the story. One is the possibility of war; the other, the fact that the city is in a dome. Explain how each of these characters feels about war: Faber, Mildred, Montag, and Beatty.

7. What reactions do you have to Beatty saying, "Those who don't build must burn?"

8. How does the anecdote (short story) about the little boy with the sieve on the beach fit this section?

9. Montag is called to a fire at his own house. If you were in his position, would you burn it? Will he? (Make a guess!)

10. Make a list of other guesses about what will happen before you read the last section. You should write at least five.

"Burning Bright"

1. Why did Beatty want to die?

2. Burning his own home changes Montag's life. He is not just running from "the Hound." What else is he fleeing?

3. If you were in Faber's place, would you have helped Montag? Why?

4. What happens to the war? How is it reported?

5. Write a brief description of what happens to Mildred after she reports Montag for having books.

6. Did Faber escape? Explain your answer.

7. How does Montag's swim make you feel? How do you feel about the camp? Why?

8. Write a biopoem about Montag as he is at the end of the story. Use the same directions for the one you wrote about yourself. Change Line 11 to: Determined to ____________.

Guide for Reading (B)

Fahrenheit 451

Directions: List events or circumstances for each question.

1. Like a short story, a novel has a setting. In *Fahrenheit 451* part of the setting is what the world is like, part describes Montag. List at least five parts of the setting.
2. What are the conflicts? (Fill them in on the diagram.)
3. What are three complications? (Label them in the diagram.)
4. What is the climax? The crisis? (Label the diagram.)
5. If the chase scene is the falling action, what does "fooling 'the Hound'" represent? What does "the hour's war" do?
6. How are all the conflicts tied up or resolved for Montag? for his world?
7. A good novel has a beginning, a middle, and an end that lead the reader to react or think about some idea. What do you think Ray Bradbury wanted you to feel? to think about? Write a list of possibilities.
8. Complete each of the sentences on the Beginning/Middle/End worksheet. Notice that Mr. Bradbury designed his novel to have a definite beginning, a middle where Montag changes, and a description of what he will become.
9. It may be easier to see this by looking at the three parts visually. Look at the map. In the lower half of the circle list the main ideas of 1-9. After you finish, draw horizontal lines from five of the foot prints and write 10-14. This part shows the differences in Montag (how he changes). Choose the key phrases from your worksheet (question #6) and the important phrases to show how the story is tied together at the end. List these around the fire.

BEGINNING/MIDDLE/END

Directions: Finish each of the following as complete sentences.

Section I: "The Hearth and the Salamander"

1. Montag meets ______________________________
2. Clarisse questions ______________________________
3. Mildred has taken ______________________________
4. Montag questions ______________________________
5. Clarisse vanishes ______________________________
6. Montag steals ______________________________
7. Montag witnesses ______________________________
8. Beatty visits ______________________________
9. Montag decides ______________________________

Section II: "The Sieve and the Sand"

10. Mildred refuses ______________________________
11. Montag consults ______________________________
12. Montag and Faber plan ______________________________
13. Montag reads ______________________________
14. Mildred reports ______________________________

Section III: "Burning Bright"

15. Montag burns ______________________________
16. Montag kills ______________________________
17. Police hunt ______________________________
18. Faber hides ______________________________
19. Montag escapes ______________________________
20. Montag meets ______________________________
21. War destroys ______________________________
22. Montag and Granger plan ______________________________

Suggested Answers

Beginning/Middle/End

Section I: "The Hearth and the Salamander"

1. . . . Clarisse, the girl next door.
2. . . . his happiness and society.
3. . . . too may sleeping pills.
4. . . . his happiness and values in society.
5. . . . either by arrest or by death.
6. . . . a book at a fire.
7. . . . an old woman die with her books.
8. . . . Montag and hints awareness of Montag's actions.
9. . . . to show Mildred books, and to read them.

Section II: "The Sieve and the Sand"

10. . . . to help Montag or listen to him.
11. . . . an old professor named Faber.
12. . . . to print books and discredit firemen.
13. . . . "Dover Beach" aloud to the parlor women.
14. . . . that Montag has books.

Section III: "Burning Bright"

15. . . . his own house.
16. . . . Beatty with fire.
17. . . . Montag in a game-like chase.
18. . . . Montag and tells of his own plan to leave.
19. . . . into the country across a river.
20. . . . Granger and the book people.
21. . . . the society Montag left behind.
22. . . . to return and rebuild the society.

Guide for Reading (C)

Fahrenheit 451

Character Analysis

Directions: You will need a copy of the "Montag's World" worksheet in order to do this exercise.

1. In order to begin we must look at Montag's initial character (what he was like in the first third of the book). Most of the answers are in your journal. Finish these phrases about Montag:

   A. Acted like ______________________
   B. Loved ______________________
   C. Remembered ______________________
   D. Questioned ______________________
   E. Relished (liked) ______________________
   F. Respected ______________________

2. Use a piece of construction paper to design Montag's house so that it fits in the circle. Place your answers to #1 (A-F) (one per shape) in each section and then paste the house in the center of the circle.

3. Next you must look at the things that force Montag to change. There are seven forces. Design seven different shapes, label them with your answers, and paste them around the house. Here are the clues:

   A. She wanders and vanishes. ______________________
   B. She is empty. ______________________
   C. She commits suicide to demonstrate her beliefs. ______________________
   D. A mental process: Montag. ______________________
   E. He lectures and dies. ______________________
   F. What Montag reads. ______________________
   G. He helps guide Montag. ______________________

4. Finally, look at how Montag changes. How he lives, what he becomes in "Burning Bright" may be the effect that Ray Bradbury is after. From your journal and the six statements you worked with to build his house, you should be able to see that he is transformed; that is, he is the opposite of the way he was at the beginning of the story. Design six trees like the one shown. Write a phrase in each which describes Montag at the end of the book. Paste them around the fire.

Suggested Answers for Guide for Reading (C)

Initial Character

1. an automaton
2. no one
3. little
4. nothing
5. destroying things
6. nothing

Forces of change

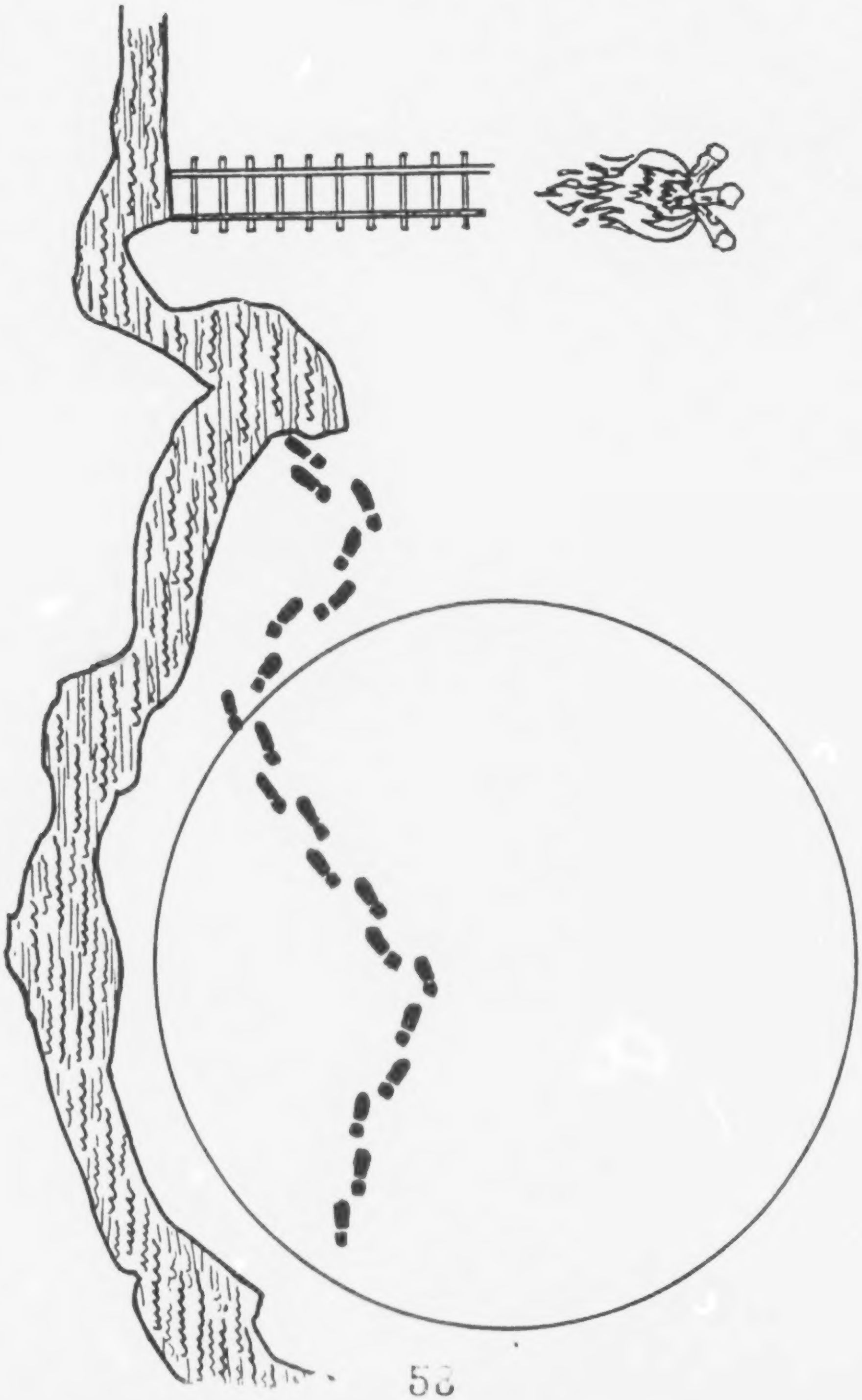
1. Clarisse
2. Mildred
3. old woman with books
4. questions
5. Beatty
6. books
7. Professor Faber

Burning Bright

1. Experiences emotion
2. Loves others
3. Remembers things
4. Questions things
5. Wants to build
6. Reveres life

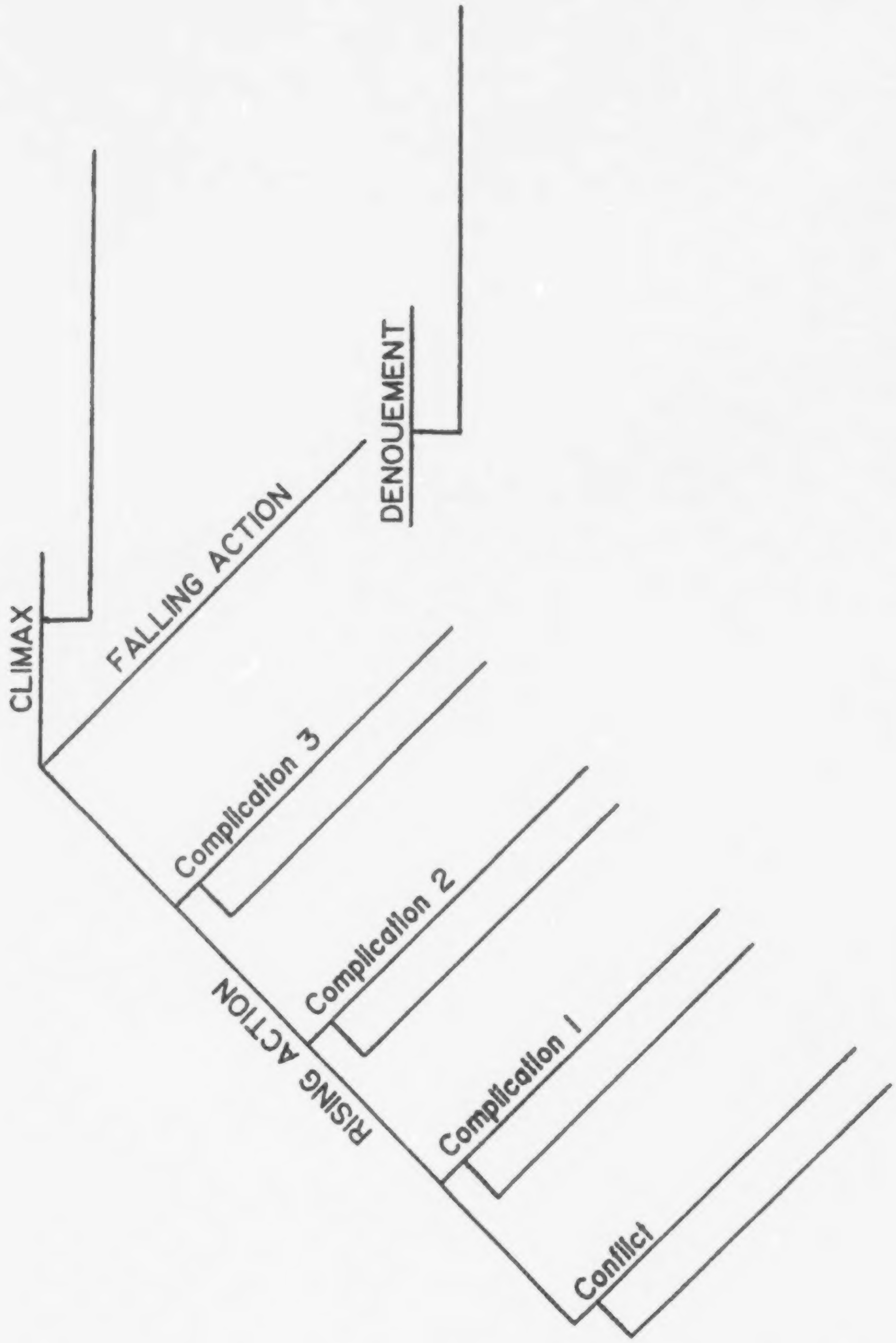
Guide for Reading (B and C)

Montag's World



Appendix A

Plot Graph for the Short Story and Novel



Appendix B

The Cemetery Path

By Leonard Q. Ross
(Leo Rosten)

Ivan was a timid little man. The villagers called him "Pigeon," or sometimes "Chicken." Every night Ivan stopped in at the bar near the village cemetery. Then he walked a mile around the cemetery to get to his lonely shack on the other side. The path through the cemetery would save him many minutes. But he had never taken it--not even in the full light of the moon.

Late one snowy, windy night a young lieutenant in the bar said to Ivan, "You are a pigeon, Ivan. You'll walk around the cemetery in this cold--but you won't dare cross it."

Ivan said, "The cemetery is nothing but earth like all the earth."

The lieutenant said, "Then cross the cemetery tonight, Ivan, and I will give you five gold rubles."

Maybe it was the liquor. Maybe it was the temptation of the money. No one ever knew why, but Ivan agreed to cross the cemetery.

The people in the bar couldn't believe it. The lieutenant winked to the men. Then he took his sword, "Here, Ivan. When you get to the middle of the cemetery, in front of the biggest tomb, stick the sword into the ground. In the morning we shall go there. And if the sword is in the ground--five gold rubles for you." Ivan took the sword. The men drank a toast and laughed at Ivan.

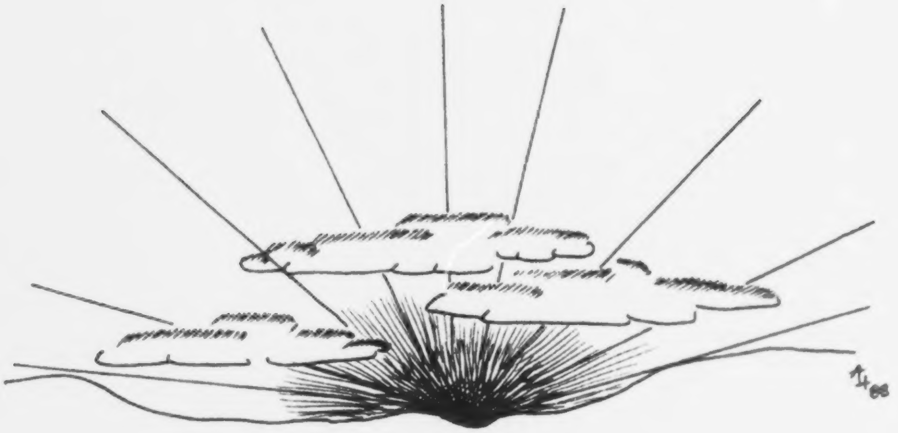
The wind howled around Ivan as he closed the door of the bar. The cold was as sharp as a knife. Ivan buttoned his long coat, which almost touched the ground. He could hear the lieutenant's voice, louder than the rest, yelling after him: "Five rubles, Pigeon, if you live!"

Ivan pushed the cemetery gate open. The darkness was terrible. He was afraid. The wind was cruel and the sword was like ice in his hands. Ivan shivered under the long thick coat and started to run toward the middle of the cemetery.

He saw the large tomb. He kneeled, cold and afraid. He drove the sword between his knees into the hard ground.

Ivan started to get up from his knees, but he could not move. Something held him. Ivan pulled and tugged and tried to get away but something still would not let him move forward. Ivan cried out in the darkness, "Oh, God, help me! Help me! Please help me!" Still he could not move. He cried out again in terror. Then he made senseless noises.

The next morning, they found Ivan on the ground in front of the largest tomb in the middle of the cemetery. His face was that of a man killed by some terrible horror. And the lieutenant's sword was in the ground where Ivan had pounded it--through the back of his long coat.



Red Sky at Morning

RED SKY AT MORNING

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Overview

"We come to the final hint of what the specific orientation of the modern hero-task must be. Man himself is now the crucial mystery. Man is that alien presence with whom the forces of egoism must come to terms, through whom the ego is to be crucified and resurrected, and in whose image society is to be reformed. . . . The problem is nothing if not that of making it possible for men and women to come to full human maturity through the condition of contemporary life" (Campbell 390).

Critical Commentary. *Red Sky at Morning*, a first novel by New Mexico author Richard Bradford, has an appeal for a wide range of adolescent readers. Students in average as well as accelerated classes can relate to Josh Arnold's experiences during his senior year in high school in Corazon Sagrado, New Mexico, in a variety of ways.

For this reason several critical approaches, as well as a familiarity with Robert Havighurst's stages in adolescent behavior (*Developmental Tasks and Education*), are helpful.

Red Sky is Josh's story told in his own words. Because most students find it easy to read novels in the first person and to identify with them, the psychological and neo-Aristotelian approaches are extremely useful.

Because the literary technique of first person is used, an understanding of language and situation is needed to comprehend the humor. Josh is a master of irony and sarcasm. Here the neo-Aristotelian critical approach will greatly increase the appreciation of the novel.

Most students, like Josh, have by this time in their lives experienced or witnessed examples of racial stereotyping and prejudice. A social critical approach would therefore prove helpful during the reading of the novel in order to help readers understand why Ann Arnold's view of blacks, Mexican Americans, and class distinctions differs from that of her husband, and more importantly, that of her son.

The main reason students find *Red Sky* so appealing is that it is a story of initiation, one that frankly deals with the problems and situations that they themselves are experiencing. Therefore, the archetypal critical approach is invaluable as a tool for understanding not only the story but how the initiation process (separation, transformation, and return) forms the basic structure of the text.

Instead of attempting to approach the text critically by individual chapters, the teacher may find it helpful to break it into parts which reflect portions of the initiation process. Part I (Chapters 1-3) deals with the separation process as Josh leaves Mobile, Alabama, and prepares for a new life in New Mexico during the last years of World War II (1944-45). Obviously, there are going to be many changes in Josh's life during this period. Part II (Chapters 4-15) deals with the transformation portion of the initiation archetype as Josh deals with some of the developmental tasks mentioned by Havighurst (achieving mature relations with age mates of both sexes, acquiring a set of values and an ethical system as a guide to behavior, and achieving emotional independence from parents and other adults). Finally, Part III (Chapters 16-21) involves the final phase of the initiation process, the return. Josh has made the final transition from boy to man with the death of his father and his mother's emotional breakdown. And, like his father, Josh returns to the sea, ending the novel.

Since adolescents are intimately involved in an initiation process of their own, it is imperative they have the opportunity to explore their own reactions to the text. Therefore, a reader response approach can be used throughout the study of *Red Sky* and in conjunction with the other critical approaches already mentioned. Teachers should utilize journals throughout the novel as an indication of student progress.

Potential for Teaching. Because of its wide appeal for adolescent readers, *Red Sky* offers considerable teaching potential. Students identify with Josh, the main character, to an extent that frequently leads to an interest in reading other books about the initiation process. Related to this is a strong desire to explore related personal experiences, ideas, and opinions, both orally and in writing. Close reading of the text also allows them to further develop their appreciation of the author's humorous use of language and the initiation story-grammar.

Challenges for Adolescent Readers. *Red Sky* can, because of its high interest, be taught to average as well as above average students. It is up to the teacher, therefore, to select the material and focus that would be appropriate for a particular group. Students should be aware the novel contains frank language and some sexual references.

Suggested Instructional Objectives

After reading *Red Sky* students will be able to . . .

1. identify racial stereotypes and incidents of prejudice
2. identify the ways language and situations produce humor
3. articulate their own responses to the text
4. explain the importance of the first person point of view in revealing the narrator's concerns and problems
5. recognize the three distinct phases of the initiation process (separation, transformation, and return) in this text as well as in other texts

Prereading and Postreading Activities

Prereading Activities to Introduce the Novel.

1. In order to introduce the overall concept of growing up and to acquaint the students with the initiation archetype, ask students to do the following activities:

   A. Discuss the adventures of the typical hero: What is a quest? Who goes on quests? What usually happens? Think of examples from your reading, such as *Huckleberry Finn*, or television programs or movies such as *Star Wars*.

   B. After students read the short story "By the Waters of Babylon" by Stephen Vincent Benet, discuss the major sections of the plot, using the following questions:

      (1) Why does John leave his society?

      (2) What are some of the preparations seen as necessary to his quest?

      (3) What were major challenges on the journey?

      (4) What was the climax of his journey or quest?

      (5) How does John change? (What has he accomplished? learned? recognized?)

      (6) Explain what you think this line means: "They ate knowledge too fast."

      (7) How will John help his society after his return?

After the discussion, show how the story fits the three parts of the initiation process: separation, initiation, and return. This pattern usually has a hero who goes from boyhood to manhood, ignorance to knowledge, immaturity to social and spiritual awareness and integration. Share Campbell's diagram showing the process undertaken by the hero who "ventures forth from the common world into a region of wonder, encounters fabulous forces, wins a decisive victory, and comes back with power to bestow boons on his people" (Campbell 30).

C. Have students keep a journal as they read the novel. After completing each of the three sections, students might be asked to respond in their journals to these questions:

(1) What major events occurred?

(2) How did you feel as you read this section? Why?

(3) Did anything remind you of your own life, past or present?

(4) What were any ideas you got from this section?

(5) Are there any words, phrases, images, or ideas you want to find more about?

(6) Did you like this section? Why or why not?

2. Introduce some of the concepts from Robert Havighurst's *Developmental Tasks and Education*. Then, through small group discussion of movies that are familiar such as *Breakfast Club*, *Pretty in Pink*, or *Sixteen Candles*, have students answer the following questions:

A. What problems do all teenagers, regardless of sex, experience?

B. Can these problems be solved? How?

C. What does it mean to be adult?

D. How will you know when you are an adult?

3. Introduce the economic, psychological, and social attitudes of America during the last year of World War II.

A. Have students ask grandparents, older neighbors, or others of that generation the following questions:

(1) What were commodities?

(2) What was rationing?

(3) What materials were in short supply?

(4) What were victory gardens?

(5) What did both the east and west coast fear?

(6) What were blackouts?

(7) Why were they necessary?

(8) How did people feel about the war?

B. Have students, either in a large or small group discussion, share their answers and attempt to identify those that seemed the most informative.

Prereading Activities for Part 1 (Chapters 1-3).

1. Students should master the following vocabulary words in order to comprehend these chapters fully:

   mustard gas
   mackerel snapper
   seersucker
   Dione quintuplets
   jibing boom
   Saracen pig
   connoisseur
   epigram

2. In order to comprehend these chapters fully, students should be familiar with the following allusions:

   "a dead cat on a string"
   "spitting in the wind"
   "waiting for the earth to move"
   "knees that launched a thousand ships"

3. In order to help students to become familiar with the uses of dialect in literature, the teacher may wish to read aloud a short selection from *Huckleberry Finn* or use handouts.

Postreading Activities for Part 1 (Chapters 1-3).

1. In their journals students should make some observations about the personalities of Jim Bob Buel, Josh, Anne, and Frank Arnold.

2. Students should consider the use of humor in Chapters 1-3. What specific incidents seem funny? Why? In their journals students may wish to comment on the incident that seemed to be the most amusing.

3. In a small group discussion, students should consider the use of the first person narrative. What are its positive points? What are its limitations?

4. In a class discussion, students should share the results of their small group discussion of first person narrative. At this point, the teacher may ask students to write a first person narrative of their own.

5. Make use of the questions for Chapters 1-3 in the Guide for Reading as a basis for additional journal entries, essays, or discussions.

Prereading Activities for Part 2 (Chapters 4-15).

1. Students should master the following vocabulary words in order to comprehend these chapters fully:

    poltroonery
    precocious
    callow
    bureaucrats
    deferential
    pious
    ecclesiastical
    sage
    shiv
    provincial
    congenitally
    accede
    indoctrination
    patronizing
    succor
    whimsical
    trochanter
    comported
    monastic
    catatonic
    placidity
    wily
    orthodox
    archaic
    palpitation
    union suit
    strumpet
    blaspheme
    mystical
    fetish

2. Students should become familiar with the following allusions:

    "something warlike going on at Los Alamos"
    Normandy Invasion
    destroyer escort
    Bastogne
    wooden stake through the heart
    Admiral of the Ocean Sea
    Praxiteles
    "Kilmer and his awful poem"
    Captain Bligh
    harpie
    revolution of the Proletariat

3. In either large group or small group discussion, have students answer the following questions:

    A. What problems do you think Josh will encounter in a new environment? at home? at school?

    B. How do you anticipate that he will handle these problems?

4. Students should make use of the questions for Chapters 4-15 in the Guide for Reading as a basis for journal entries, discussion, or other writing.

Postreading Activities for Part 2 (Chapters 4-15).

1. Have students complete the following writing activity:

In Chapter 2 we learned how Josh acquired his prominent scar. Choose any scar you have, physical or mental; in a narrative, tell how you got the wound. Use description and sensory appeal. Remember that direct quotations are more interesting than indirect quotations. Be sure to include how old you were and some background about your life at the time.

2. Have students complete the following writing activity:

Chapter 10 consists solely of letters to Josh. Choose one of the letters and respond as Josh. Be sure to include his thoughts and feelings about what has happened to him in Sagrado and his likely questions to that particular correspondent.

3. Have students read the following poem:

Advice to My Son

Peter Meinke

The trick is, to live your days
as if each one may be your last
(for they go fast, and young men lose their lives
in strange and unimaginable ways)
but at the same time, plan long range
(for they go slow: if you survive
the shattered windshield and the bursting shell
you will arrive
at our approximation here below
of heaven or hell).

To be specific, between the peony and the rose
plant squash and spinach, turnips and tomatoes:
beauty is nectar
and nectar, in a desert, saves --
but the stomach craves stronger sustenance
than the honied vine.

Therefore, marry a pretty girl
after seeing her mother;
show your soul to one man,
work with another;
and always serve bread with your wine.

But son,
always serve wine.

In small groups, ask students to compare the poem to Josh's letters from his father in Chapter 10 and Chapter 15.

4. Have students read the following poem:

When I Was One-and-Twenty

A. E. Housman

When I was one-and-twenty
 I heard a wise man say,
'Give crowns and pounds and guineas
 But not your heart away;
Give pearls away and rubies
 But keep your fancy free.'
But I was one-and twenty,
 No use to talk to me.

When I was one-and-twenty
 I heard him say again,
'The heart out of the bosom
 Was never given in vain;
'Tis paid with sighs a plenty
 And sold for endless rue.'
And I am two-and-twenty,
 And oh, 'tis true, 'tis true.

In a class discussion, ask students to speculate about what had happened to the narrator to make him feel so different in one year. (Is the opposite sex a major catalyst in the growing up process? Why? How?)

5. After reading Part 2, students should make journal entries regarding observations that they have made about Josh, Frank, Anne, and Jim Bob. Are there additional observations that could be made? Have these characters changed? Why or why not?

6. In a small or large group discussion students should consider the following: During adolescence, teenagers frequently find other adults besides parents who offer support and advice. Has Josh done this? If so, to whom has he turned? What advice and support have been given?

Prereading Activities for Part 3 (Chapters 16-21).

1. In small or large group discussions, students could reflect on a time they have had to make what they consider an adult decision. What were the consequences of that decision? Some examples might be acquiring a job or moving out to live on their own or with friends.

2. In their journals, students should write about what they consider is a tragic happening in their family or with someone they know. They should describe what happened, their own feelings and reactions, and the reactions of the people involved. Was the occurrence ultimately a

good thing or a bad thing, or is it too soon to tell? Some examples might be a divorce or the loss of a breadwinner's job.

Postreading Activities for Part 3 (Chapters 16-21).

1. Students should make use of the questions for Chapters 16-21 in the Guide for Reading as a basis for journal entries, as well as discussions or essays.

2. In their journals, have students respond to the following question: Others besides Josh have been involved in situations which have caused them to change. Identify these people and describe their changes and the situations which caused those changes. Is there anyone who hasn't changed? Why not?

3. In small or large group discussion, students should talk about the humor in these chapters, especially the incident on New Year's Eve and the assembly for boys at Crispin School. What makes these situations funny? In the discussion, have students try to identify as many different causes of humor as they can.

Postreading Activities for *Red Sky*.

1. In their journals students should consider the title *Red Sky at Morning*. Where did the title come from? What are possible meanings? How is it related to the events in the novel?

2. The novel takes place during one full year. In a group discussion, students should consider the significance of the year cycle. Teachers may wish to start the discussion by noting that the novel starts and ends with summer.

3. In discussion, and then later in their journals, students should consider the fact that Josh is a different person by the end of the novel. How has he changed? What has caused these changes?

Evaluation

Students' success in fulfilling instructional objectives might be determined by some or all of the following:

1. Essay tests or other written assignments might be based on the Guide for Reading, or on postreading activities. Two examples follow:

   A. Write an essay in which you discuss Josh's initiation to adult life, especially what you consider his biggest trials and transformations. Relate them in any way to your own life; for example, your current problems, solutions, struggles, victories, hopes, desires, fears, or assessment of where you are.

B. Consider the problem of stereotypes and prejudice. What were the major examples in this novel? How do you feel about the way they turned out? What are your ideas and opinions on ways to solve this problem?

2. Group and individual reports

3. Participation in class discussion

4. Participation in small group discussion

5. Entries in reader response journals

6. Teacher generated tests

Enrichment Activities

1. Students might write their own last chapter (Chapter 22) for the novel. Such questions as what happens to Josh after the war, which girl he marries, and how his mother turns out might be dealt with.

2. Students might create a family photo album for Josh (5-10 pages) using their own drawings or pictures cut from magazines. Pictures should be appropriately captioned.

3. Students might script their favorite scene from the novel and read or perform it for the class.

4. Much mention is made of Ann Arnold's terrible cooking in the novel. Students might develop a couple of pages of her cookbook using meals, events, etc., in the novel as a basis.

5. The novel briefly describes the scroll sent to Josh by his dad. Students might design and decorate their own scrolls.

6. The class might view the movie based on *Red Sky* or another movie which illustrates the initiation pattern, *Stand by Me*.

Related Works

1. *Waiting for Johnny Miracle* (Alice Bach). Two sisters are forced to make some difficult choices when one of them develops bone cancer.

2. *All Together Now* (Sue Ellen Bridgers). Casey experiences a summer that will forever change her perception of her family, her friends, and most of all, herself.

3. *Notes for Another Life* (Sue Ellen Bridgers). Wren and her brother Kevin come to terms with their father's incurable mental illness and the absence of their mother.

4. *Where the Lilies Bloom* (Vera Cleaver and Bill Cleaver). A young Appalachian family loses both parents. Hiding this from the authorities, they are forced to rely on themselves and their basic knowledge for survival.

5. *The Chosen* (Chaim Potok). Reuven and Danny, who belong to rival Jewish sects, build a strong friendship in the early 1940s in New York. Their teenage years prove to be challenging to them both.

References

Campbell, Joseph. *The Hero With a Thousand Faces.* New York: Pantheon, 1949.

Havighurst, Robert J. *Developmental Tasks and Education.* New York: David McKay, 1972.

Guide for Reading

Red Sky at Morning

Chapter 1

1. The first person narrator, Josh, views several people at the going-away dinner in Mobile. What do you begin to learn about him? What are some evidences of his wry sense of humor? His sarcasm?

2. Consider the different ways his father and his mother deal with Lacey and Paul, long-time black servants. What are your observations?

3. What did you notice about Josh's good-bye to his girlfriend?

Chapter 2

1. How would you describe Josh's relationship with his father? What makes you think so?

Chapter 3

1. In the flashback, Josh tells about finding Sagrado. What are its good points? Bad points?

2. Find several words which indicate Sagrado's profound difference from Mobile--Josh's old world and his new.

Chapter 4

1. How would you describe the negotiations between Amadeo and Josh's father? What seems to be Mr. Arnold's feelings about the Montoyas?

2. What does Mr. Arnold's volunteering for the Navy reveal about him?

3. Mr. Arnold leaves for the war. Consider the title of the novel--its origins and possible meanings.

Chapter 5

1. Can you categorize kinds of people in Sagrado? Does this tell you anything about this place?

2. What observations can you make about Josh's new friends, Steenie and Marcia?

3. What are some problems that people face in a new school? A new place?

Chapter 6

1. This chapter consists of a letter from Josh's dad. What are some of his concerns?

2. Do you see any similarities between Josh and his father?

Chapter 7

1. What are some funny passages in this chapter?

2. What is your opinion of Marcia's frankness?

3. In what ways is the game of "gallina" like an initiation ceremony of a club or fraternity?

Chapter 8

1. What are some problems related to the presence of Jim Bob Buel?

2. What is your opinion of Romeo's art?

3. Discuss Josh's mother. What are her ideas, opinions, and concerns? What is your opinion of her at this point?

Chapter 9

1. What are some sources of humor in this chapter?

2. What do you think of the "sewer"?

3. How would you describe the parking scene?

Chapter 10

1. Letters produce a shift from our first person narrator to other I's. Contrast and compare the maturity of each letter writer in relationship to Josh. How do they reveal their maturity or lack of it?

2. Is a sense of humor related to maturity? If so, how?

Chapter 11

1. What is most surprising to Josh about Sheriff Chamaco's story? Why?
2. What do you think of the relationship of the three friends?
3. How do you explain the "change" in Chango?

Chapter 12

1. Again, what are some sources of humor?
2. What are some more important things Josh learns about Chango and his family?
3. Contrast Steenie's home with Josh's.
4. What are some sources of conflict between Josh and his mother?
5. How do you feel about the climactic "slapping" scene?
6. "It was impossible to sleep because I couldn't stop crying." How do you feel about Josh's frank admission?
7. What does Josh's visit to Romeo do for Josh?
8. Why does Josh become even more concerned about his mom?
9. What is revealed about their differences in their long conversation?
10. Could you sympathize with both mother and son? Why or why not?

Chapter 13

1. What do we learn about the Montoyas at home?
2. What conflict is Victoria having with her parents?
3. What seems to be Amadeo's chief request if he goes back to the Arnold house? Why?
4. What are some funny passages in this chapter?

Chapter 14

1. What are some reminders of the war?
2. How would you describe the annual lecture?

3. What are the sources of humor?

4. What serious problems do you see behind the stereotype of American Indians?

Chapter 15

1. Comment on Josh's mother's use of the term "girls."

2. What are ways Josh reveals the tension at his house?

3. What is his mom's objection to Steenie's friendship? How do you feel about her judgment?

4. How does his father help Josh long distance?

5. What is important about the parchment?

6. What are indications that Josh's life will improve?

Chapter 16

1. What are some funny passages in this chapter?

2. Why do you think Josh drinks so much that night?

Chapter 17

1. What did the incident of the giving of *Don Quixote* reveal about the school system at Sagrado?

2. What is funny about the scenes between Josh and Victoria?

3. How would you describe the incident at La Cima?

4. What are evidences that Christianity has not completely replaced the ancient religion of the people?

5. Why do you think the people treated Josh as they did?

Chapter 18

1. What are some sources of humor? Are serious problems revealed as well?

2. How does Chamaco show his maturity?

3. How does Josh cause problems with Chango's family?
4. How have Chango and Viola reversed roles?
5. Describe the boys' lecture in your own words.
6. What do you think of the three friends' joking and frank talk? Is it helpful to them?

Chapter 19

1. At this point, how do you feel about Jim Bob? Why?
2. Josh likes Victoria for many reasons, but what is behind this comment: "I was never less the boss's son than with Victoria"?
3. Explain the basic differences between mother/Jim Bob and Josh/Victoria as revealed at the dinner.
4. Josh says it is too bad that Victoria couldn't get into Harvard. Why couldn't she in 1944-45?
5. How do you feel about what happens to Viola?
6. Again, how does Chamaco prove his good sense and self-control?

Chapter 20

1. What are some natural changes in Sagrado?
2. What did Marcia mean when she told Josh that Sagrado was a place "to hide"?
3. What do you learn about the war, this spring of 1945?
4. How do you explain the different reactions of Josh and his mother to the bad news?
5. What are your feelings about Jim Bob? Why?

Chapter 21

1. What is appropriate about Romeo's tribute to Josh's father?
2. How does Amalie comfort Josh?
3. Why do you think Josh leaves by joining the Navy?

4. What is significant about the young man's asking questions and Josh's answering them?

5. Could the very end of the novel be considered the departure of the hero on another cycle toward maturity? Discuss.

Wuthering Heights

WUTHERING HEIGHTS

Emily Bronte

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Overview

Critical Commentary. Emily Bronte's *Wuthering Heights* is the account of the turbulent relationship of Heathcliff and Catherine Earnshaw and the effects of that relationship on three generations of two families over a period of thirty years. This nineteenth century novel is an unparalleled story of human emotion centered on love, hatred, and revenge.

Wuthering Heights offers the reader an opportunity to explore the complexities of a novel from many approaches whether the focus is placed on characters, plot, language, structure, theme, or effect. This teaching guide will present two approaches for the teaching of this novel, neo-Aristotelian and New Critical.

A neo-Aristotelian approach to *Wuthering Heights* enriches its reading by addressing the dual challenges of a complex structure and plot. This approach gives insight into how the reader identifies with the characters as they are revealed through their actions and the choices they make.

A study of the novel's structure must begin with an understanding of the chronology of the events and the reasons for the complex point of view. Lockwood, the newly arrived tenant at Thrushcross Grange, is the initial narrator. His story begins when he visits Wuthering Heights to meet his landlord, Heathcliff, approximately one year before the events which conclude the novel. Ellen "Nelly" Dean, a household servant, becomes the second narrator when she tells Lockwood about the events of the preceding years. Isabella Linton Heathcliff becomes the narrator for a brief time, and then the narration alternates between Lockwood and Nelly with an additional flashback incorporated into the novel.

The flashbacks and transfers of narration have been criticized as extremely awkward and do complicate the understanding of events. However, the introductory chapters serve a valid role in preparing the reader for what is to follow. Lockwood's description of the setting and the characters and the haunting dream he has of Catherine at the window foreshadow the complicated and sinister story to be told.

The narration then switches to Nelly with several results. She can recount the story of Catherine and Heathcliff with the authority of an eye-witness, and her place in the family as a trusted servant makes her a confidante to whom Catherine and Heathcliff can reveal their true feelings. At the same time, her station in life removes her from a main role in the events and enables her to present a more objective account than a central character could.

Isabella's role as narrator is a brief one. In the thirteenth chapter she gives the details of her marriage to Heathcliff in a letter to Nelly, details which only Isabella could supply. Nelly, in the role of narrator, reads the letter to Lockwood.

In a plot which spans generations and years, the relationship of Catherine and Heathcliff remains the focal point even after Catherine's death. Heathcliff's actions, and subsequently, the actions of others, all result from this relationship. Catherine betrays the relationship, and Heathcliff seeks revenge on those whom he blames for that betrayal, Edgar Linton and Hindley Earnshaw.

All four types of conflict are present in *Wuthering Heights*. The characters are in conflict with each other, their inner feelings, nature, and God. As Heathcliff struggles to possess Catherine, he must confront his own feelings of pride, love, revenge, hatred, and his feelings about God and death. The reader experiences a catharsis of pity, fear, horror, and regret through Heathcliff.

A neo-Aristotelian approach highlights the changes the characters undergo as a result of their actions and choices. Heathcliff's transformation is confirmed as he explains to Nelly that when he has the means to completely destroy all that remains of his enemies, he no longer desires revenge. "There is a strange change approaching," he says (Bronte 295). Another example of change in the characters is evident in Cathy (Catherine's daughter) and Hareton. Heathcliff has molded them into miserably frightened creatures, but they, too, change. In one of the novel's closing passages, Lockwood says of the loving pair, "They are afraid of nothing" (308).

The second approach, New Critical, is used in this study to provide a close reading for the imagery, paradox, irony, and figurative language in the text. The images of light and darkness, weather, dreams, books, and the elements give unity to the novel.

For example, in *The Inner Structure of Wuthering Heights*, Van De Laar lists nineteen references to air made by Lockwood, beginning with his explanation of the name of Heathcliff's home. The list concludes with the last line of the novel as Lockwood listens to the soft wind "breathing" over the graves of Catherine and Heathcliff (24).

Similarly, Van De Laar traces twenty-one references to air in relation to Catherine. In the opening chapters, "the air swarmed with Catherines" for

Lockwood, and in the closing chapters, Heathcliff says her image is "in every cloud . . . filling the air at night" (29).

The irony in the novel is inescapable. The following are but a few examples. Catherine declares her love and need for Heathcliff, but marries Edgar. Catherine marries Edgar to save Heathcliff, but destroys him instead. Heathcliff overhears Catherine say it would degrade her to marry him, but he leaves before she vows her love for him in what must surely be one of the most powerful declarations of love ever made.

Heathcliff's statements provide numerous examples of paradox, but the most obvious paradox is that Heathcliff retains the sympathy of the reader throughout the novel even when his actions are cruel. Because Heathcliff's motivation is so clear, his actions are abhorrent, but Heathcliff is not (Lettis 114). This continuing sympathy for a character whose actions should destroy all reader sympathy is a tribute to the genius of Emily Bronte.

Potential for Teaching. *Wuthering Heights* is a novel which can be taught successfully to regular or advanced placement twelfth-grade students. The novel's imagery, plot development, figurative language, characterization, action, and point of view provide rich opportunities for teaching. However, the novel's greatest attribute for use in the classroom is that it is a compelling story which students will want to read.

Challenges for Adolescent Readers. The flashbacks and narration are potential difficulties for students. Also, the North England dialect of Joseph and Zilla is difficult for students to understand without paraphrasing. Aside from the dialect, the nineteenth century English vocabulary may present problems for some students. Teachers may need to prepare a list of vocabulary words appropriate to their students' reading level.

Suggested Instructional Objectives

After reading *Wuthering Heights*, the students will be able . . .

1. to trace the plot
2. to describe the effect
3. to demonstrate an understanding of the points of view of the three narrators and to recognize their importance to the novel
4. to identify the conflicts
5. to explain the concept of catharsis in relation to the reader's reaction to the events

6. to explain the changes experienced by major characters
7. to diagram the relationships of the major characters
8. to provide examples of irony
9. to provide examples of paradox
10. to identify the recurring images of light, darkness, weather, the elements, dreams, and books
11. to explain how the recurring images give the novel unity
12. to identify examples of figurative language
13. to explain the importance of the setting to the overall tone and unity

Prereading Activities

1. To prepare students to discuss the novel, the teacher may need to review the following terms: plot, character, setting, imagery, symbols, conflict, point of view, climax, resolution, irony, paradox, and catharsis.

2. In order for the students to identify the conflicts within the novel, have them list the four major types of conflict (man vs. man, nature, himself, and God) and give examples of each from previously read stories, television shows, or their own experiences.

3. Instruct students to keep a journal as they read the novel. They will be instructed to make entries at various stages in their reading of the novel. (See Guide for Reading.)

4. To prepare students to discuss the various emotions experienced by the characters, have them divide into small groups and discuss the ways people show love, hate, jealousy, fear, etc. This activity could also be done individually as a journal assignment.

5. Distribute copies of Robert Frost's poem "Fire and Ice." (See Appendix B.) Have students read the poem and discuss the figurative language. Have the class list some original metaphors or similes for human emotions.

6. Review with students how they make decisions about a person or fictional character based on what others say about him, his physical appearance, what he says, and his actions. An illustration of this would be to trace the manner in which students form opinions about a teacher they have for the first time: listening to other students'

opinions, observing the teacher's appearance, listening to what she says, and finally observing what the teacher actually does in the class.

7. Discuss with students the importance of point of view in a text, including reliability of the narrator, aesthetic distance, unity of the story, and overall effect of different points of view. Provide an example of a situation which involves several participants and have students relate the incident from each participant's point of view. For example, present details of a disagreement between a teacher and a student: How would the student relate the incident to the principal? How would the teacher relate the incident to the principal? How would the student relate the incident to his friends after school? This could be done as a journal entry or group activity, having students compare their responses.

8. Have a student read aloud the description of Wuthering Heights on page 2. Then ask students to list the images of weather that are used in the paragraph and discuss their effectiveness in aiding the reader to visualize the setting.

9. Have students write a brief definition of "hero" and then compare their definitions with Aristotle's views of how a reader must identify with a hero.

10. Using the Guide for Reading and assigning journal entries as they read, instruct students to read the novel in three parts.

11. The Guide for Reading should be used with each section of the novel as the students read. The Guide has been divided into three approximately equal sections to provide opportunities for questions and discussion from the students.

Postreading Activities

1. Have students construct a chart showing the rising action, climax, falling action, and resolution of the plot.

2. Have students write a journal entry describing the emotions they experienced as they read the novel.

3. Have students participate in group discussions about how the novel would have been different in tone if other characters had been narrators. A different character could be assigned to each group.

4. Have students complete the family genealogy for the two families illustrating its symmetry in showing the relationships of the characters.

5. Have students place the following events in chronological order:

   A. Lockwood meets Heathcliff for the first time

   B. Lockwood calls at Thrushcross Grange and learns that Nelly is living at Wuthering Heights

   C. Catherine marries Edgar

   D. Catherine and Hareton become friends

   E. Heathcliff dies

6. Have students review their charts of images and compare them in small groups. Have the class prepare a large chart listing the images which they found to be dominant in the novel. Students could relate specific images to each character and discuss their use.

7. Ask students to list at least three examples of irony found in the text.

8. Discuss the paradox found in Heathcliff's remaining the central character of the novel based on his actions and the students' reactions to them.

9. Ask students to write a journal entry comparing the civilized life at Thrushcross Grange to the passionate life at Wuthering Heights.

10. Have students select one of the major characters and prepare a collage or poster depicting that character.

11. Have students write at least one example from the novel of each of the types of conflict.

12. Show the film version of the novel. Ask students to discuss the differences in the film and the novel and to suggest reasons why the film does not include the last generation of characters. Discuss what effect this omission would have on the novel.

13. Ask students to discuss how the novel would be changed if Heathcliff had remained to hear all of Catherine's conversation with Nelly on the night he left Wuthering Heights. This could be done as a group activity or journal entry.

14. Have a class discussion of whether or not Heathcliff should be considered the hero or the villain. Encourage students to give specific reasons for their opinions. A journal entry for this activity could be done with a double entry approach, dividing the page and listing, on one side, reasons for calling him a hero and, on the other side, reasons for calling him a villain.

Evaluation

An evaluation of the students' success in accomplishing the instructional objectives could be based on a combination of the following:

1. A teacher-made test based on objective and essay questions found in the Guide for Reading
2. Journal entries
3. A written analysis of one of the major characters
4. An essay based on one of the following topics:
   - A. Imagery in *Wuthering Heights*
   - B. Conflict in *Wuthering Heights*
   - C. A comparison of Catherine's love for Heathcliff to her love for Edgar
   - D. The narrators in *Wuthering Heights*
   - E. A topic of the student's choice

Related Works

1. *Jane Eyre* (Charlotte Bronte). The story of a young governess and her love for her employer, Mr. Rochester. As her wedding begins, Jane learns that Rochester's insane wife has been kept hidden in his home.
2. *Poems* (Emily Bronte). These poems have such a haunting quality with themes of love, a better world, death, and immortality that the speakers in them almost seem to be Heathcliff and Catherine.
3. *Madame Bovary* (Gustave Flaubert). The story of Emma, a woman who dreams of a romantic love and cannot accept the reality of her life, and the man to whom she is married.
4. *The Scarlet Letter* (Nathaniel Hawthorne). Hester Prynne who wears the scarlet "A" for adultery is the central character in this classic novel of love, revenge, guilt, and atonement.

References

Bronte, Emily. *Wuthering Heights*. New York: Bantam Books, 1983.

Lettis, Richard and William E. Morris. *A Wuthering Heights Handbook*. New York: The Odyssey Press, Inc., 1961.

Van De Laar, Elisabeth. *The Inner Structure of Wuthering Heights*. The Netherlands: Mouton and Co., 1969.

Guide for Reading (A)

Chapters 1 through 10

1. Explain the meaning of the name of Wuthering Heights and why it is appropriate for the Earnshaw home.

2. Images of light, darkness, air, fire, books, dreams, and weather are used throughout the novel. As you read make a note of references to each of these images on the chart provided. (See "Imagery in *Wuthering Heights*" worksheet.)

3. Describe the setting of the novel, comparing Wuthering Heights to Thrushcross Grange.

4. Compare the Linton family members to the Earnshaw family members. In what ways is this comparison similar to your comparison in Activity #3?

5. How do the different members of the Earnshaw household react to Heathcliff's arrival in their home?

6. How does Heathcliff's role in the household change upon the death of Mr. Earnshaw?

7. Describe the relationship of Heathcliff and Catherine prior to their initial visit to Thrushcross Grange.

8. How does Catherine's opinion of Heathcliff change after she has spent time at Thrushcross Grange?

9. In the first three chapters, Lockwood is the narrator. What are some of the advantages of having a narrator who does not play a major role in the story? What motivates him to ask Nelly to tell him about Heathcliff and Catherine?

10. After you read Lockwood's description of the people and events at Wuthering Heights, what kind of story do you expect Nelly to tell him?

11. Why is it ironic that Heathcliff hears only the first half of the conversation when Catherine tells Nelly how she feels about him and Edgar Linton?

12. What are Catherine's reasons for marrying Edgar Linton? Do any of these reasons appear ironic as the story progresses?

13. Why does Heathcliff leave Wuthering Heights? How does Catherine react to his departure?

14. Why does Nelly go to Thrushcross Grange? Why is this a difficult choice for her?

Guide for Reading (B)

Chapters 11 through 20

15. How has Heathcliff changed when he returns to see Catherine after her marriage? Has he really changed within?

16. How do Catherine and Edgar react to Heathcliff's return?

17. Describe the relationship between Catherine and Edgar.

18. Why does Hindley allow Heathcliff to live at Wuthering Heights?

19. Heathcliff tells Catherine in their first meeting after his return that he had certain plans. What were the plans, and what reason does he give for changing them?

20. Heathcliff learns from Catherine that Isabella is attracted to him. What one fact about Isabella appears to interest Heathcliff?

21. How has Hindley changed since the death of his wife, Frances?

22. Why does Edgar fight with Heathcliff?

23. When Edgar confronts Heathcliff and orders him out of the house, how does Catherine react?

24. When Catherine is delirious, she makes a strange vow concerning Heathcliff. What does this vow tell you about her relationship with Heathcliff?

25. How is the story of Isabella's marriage told? Describe her relationship with Heathcliff and his treatment of her.

26. When Heathcliff returns to Thrushcross Grange to see Catherine shortly before she dies, a very emotional scene occurs. Describe this scene; what does it tell you about their relationship? How does the scene affect your opinion of Heathcliff?

27. Describe the inner conflict that Heathcliff expresses when Nelly tells him of Catherine's death.

28. After Hindley's death, Heathcliff says to the child Hareton that he will see if "one tree won't grow as crooked as another with the same wind to twist it." What does the wind refer to? What are the trees?

29. After Heathcliff takes Linton to Wuthering Heights, the action centers on the younger generation. Construct a family tree for the Linton and Earnshaw families beginning with Catherine's and Edgar's parents.

30. In the description of Cathy, how are images of light and dark combined? How does this description of her character compare with that of her mother as a child?

Guide for Reading (C)

Chapters 21 through 34

31. Describe Linton Heathcliff. Does his physical description focus more on images of light or darkness?

32. How does Heathcliff explain the conflict between himself and Edgar to Cathy?

33. How does Heathcliff describe Hareton? Is this an accurate description based on what you have read about him?

34. How does Cathy become involved with Linton? What role does Heathcliff play in their relationship, and why?

35. Why does Cathy agree to marry Linton? Why does Heathcliff insist on the marriage? In what way will this marriage help him in his revenge against Edgar?

36. After Edgar's death, Heathcliff confronts Cathy and Nelly in the parlor at Thrushcross Grange. Why is this setting significant to Heathcliff?

37. When Cathy tells Heathcliff of her love for Linton, she says that Heathcliff has no one. How do you know that Heathcliff does not feel that he has no one?

38. How has Heathcliff's relationship with Catherine continued even after her death?

39. What is Cathy's expressed view of death? Compare this to Heathcliff's view of her mother's death.

40. Trace the role of books in the early relationship of Heathcliff and Catherine and their role in the developing relationship between Cathy and Hareton.

41. In Chapter 31, the narration returns to Lockwood. How is this effective in adding interest to the plot?

42. How has Wuthering Heights changed in the time since Lockwood's first visit? Pay particular attention to the images of light and darkness used in the description.

43. Describe the change Heathcliff undergoes in Chapter 23. How do you feel toward Heathcliff considering the confession he makes to Nelly?

44. Why is the narration again transferred to Nelly?

45. How is Heathcliff to be buried? Why?

46. What earlier scene in the novel is recalled by Heathcliff's death? Compare the images in the two scenes.

47. What emotions do you experience at the conclusion of the novel? Explain your answer.

48. What are the final images used in the novel as Lockwood describes the graves? Tie these in with early passages of the novel when he first speaks of Catherine and Heathcliff.

Appendix A

Imagery in *Wuthering Heights*

See Guide for Reading (A), #2, for instructions

IMAGE	PAGE NUMBER AND QUOTE	CHARACTER OR EVENT ASSOCIATED WITH IMAGE
AIR	Example: p. 16, air swarmed with Catherines	Lockwood dreaming of Catherine
LIGHT		
DARKNESS		
FIRE		
WATER		
DREAMS		
BOOKS		
WEATHER		

Appendix B

Fire and Ice

Robert Frost

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if I had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

The Awakening

THE AWAKENING
Kate Chopin

MaDonna K. Leenay
St. Louis Park High School
St. Louis Park, Minnesota

Overview

Critical Commentary. When *The Awakening* was published in 1899, the critical reaction was hostile. The author, Kate Chopin, a widowed mother of six, was accepted as a "local colorist" up until its publication. However, critics now declared her new novel "an essentially vulgar story." Another called it "sad, bad, and mad." It was withdrawn from circulation by the library of her native St. Louis, and she was rejected not only by the local arts society, but also by many relatives and friends (Seyersted 14).

The central problem of the novel lies in the choices made by the main character, Edna Pontellier--specifically, the decision to end her own life. Edna Pontellier is a Creole mother of two, and wife of Leonce Pontellier, a New Orleans businessman. As the novel unfolds, Edna becomes conscious of her lack of satisfaction in her domestic and social duties. Where she had learned to swim the summer before, she casts off her clothing and swims far out into the "seductive sea."

With the furor of the novel's publication, Chopin was persuaded by her friends to defend herself publicly. Her explanation of the final death scene is filled with a dry humor and little remorse:

> Having a group of people at my disposal, I thought it might be entertaining (to myself) to throw them together to see what would happen. I never dreamed of Mrs. Pontellier making such a mess of things and working out her own damnation as she did. If I had had the slightest intimation of such a thing, I would have excluded her from the company. But when I found out what she was up to, the play was half over and it was then too late. (Ewell 157)

But the act of suicide is rooted in perhaps another possibility: Edna Pontellier is a miscreant in her upper-class Creole society. She reevaluates her role of wife and mother and her role in society. Also problematic is her questioning of religious and other cultural values. Edna Pontellier clearly was an anomaly to her culture. Few understood her dilemma. Kate Chopin herself suffered in this same way. So shocked were Americans after reading *The Awakening*, they chose to forget its author, and for more than half a century, Kate Chopin was thoroughly neglected in the American canon (Chopin 7). As one friend spoke about her situation: "It was unbelievable how she was crushed as it was truth as she saw it and people would not see" (Chopin 17).

To "see the truth" as Chopin saw it is the main objective of this critical study. Two methods used to attempt this goal are New Criticism and feminist criticism. A central tenet of New Critical theory is to replace the student's reliance on the teacher with the necessary skills so the student can read the text as well as any "authority." The major task of the critic is to judge the unique language system of a work of literature and to point out where that system excels. New Critics look for patterns in words and images. It is also the tendency of the New Critic to categorize the elements of the novel in terms of irony, tension, and paradox. The New Critic provides an explanation for even those elements that may defy categorization. While a New Critical approach is useful to explore the crucial symbols and vivid imagery used by Chopin, there are some aspects of this work that defy such a paradigm. This is only one way to unmask the description of what was occurring in the outside world of Edna Pontellier.

Another way to gain understanding of the main character and her fate is to view Edna Pontellier and her world through a feminist perspective. This young woman appears to others as a misfit. Yet in another sense, she appears incredibly sane. Does her increasing self-knowledge and awareness of her conflict indicate her sanity or her madness? The "madwoman" created by Chopin may be seen in some sense as Chopin's double, an image of her own anxiety and rage. In *The Madwoman in the Attic*, Sandra M. Gilbert and Susan Gubar contend that the creation of this "mad creature" is a means for female authors to "come to terms with their own uniquely female feelings of fragmentation, their own keen sense of the discrepancies between what they are and what they are supposed to be" (79). To add to that tension is the traditional masculine patterns of the novel in a patriarchal society: "the rise of a middle-class hero past dramatically depicted social and economic obstacles to a higher and more suitable position in the world" (Gilbert & Gubar 67). Here we can see that literature does not mirror reality; it produces an image of reality (Poovey). By using a feminist perspective, we can see the distorted reality of the world in which Edna Pontellier lives and the conflict she may feel as she is stuck between the irreconcilable contradictions of her art and her gender. That distortion needs to be made visible to the reader. A feminist reading of the text enables us to see the distortion, by investigating how the sex/gender system has been reproduced in literary texts and how those texts have helped reproduce this system in readers (Poovey). To help students sense the distortion first-hand, reader response activities are included in this guide. A belief primary to the reader response theory is that the experience of the text is the totality of experience that the reader undergoes. By bringing their own emotional and intellectual response to the text, students may better understand it. This method may thus enable the students to understand Edna's perspective.

By following the New Critical and feminist approaches, we can see Edna Pontellier in several ways. Though each approach may at times seem to undercut the message of the other, each is also enhancing the novel's richness and our own understanding of Edna's final swim out into the sea.

Potential for Teaching. The ending presents the most puzzling and yet intriguing aspect of the novel. Is Edna's death an act of liberation or a futile act of self-destruction? Since it is necessary for the reader to appreciate the ambiguity in the novel, upper-level eleventh or twelfth grade students are the intended readers of *The Awakening*. For the purposes of this guide, the text is divided into five sections: the exposition (Ch. 1-6), the emerging differences between Edna and other characters (Ch. 7-12), the beginning of the awakening inside Edna (Ch. 13-20), the changes that occur on the outside (Ch. 21-29), and events leading to her final decision (Ch. 30-39). Each section offers ideas for the exploration of symbols and imagery used by Chopin and ways for us to better understand Edna Pontellier's world and her decisions. A Guide for Reading is provided for students to track the multiple symbols and images used by the author to enable them to interpret the text and its meaning.

Challenges for the Adolescent Reader. In order for students to understand the novel, it is necessary for them to appreciate how gender is a creation of society, not necessarily an infallible "given"; to see cultural restrictions imposed upon women; finally, to understand the reaction of at least one female against those gender creations and restrictions. Since New Orleans is the setting for the novel, an abundance of French is included in the text. Translations of the French words and phrases used are provided at the end of the guide, though it is not expected for the student to memorize them. It is also important for students to understand why *The Awakening* was considered as threatening and, therefore, was removed from the American canon of literature for over fifty years. The exclusion of Chopin's work suggests her concerns were somehow less important than or even subversive to the American public. Critic Paul Lauter confirms the impact of the canon: "The literary canon is, in short, a means by which culture validates social power" (19). Chopin's voice was thus subdued, but no longer remains quiet.

Suggested Instructional Objectives

After reading *The Awakening*, students will be able . . .

New Criticism

1. to identify the symbols used in the text
2. to trace how the imagery reflects the changes within the main character

3. to discover the contrasts between Edna Pontellier and Adele Ratignolle and Madame Reisz, and how the latter two are used as foils to create and distinguish Edna's unique character

4. to understand how metaphors are used to portray Edna's awakening

Feminist

5. to observe how society creates gender distinctions

6. to identify the values and rules of Creole society, especially as it affects the female characters

7. to trace Edna's growing disinterest in her social and domestic affairs as the novel progresses

8. to explore the possible reasons why Edna may find death as her only alternative to the cultural limitations imposed upon her gender

Prereading Activities

Prereading Activities to Introduce the Novel.

1. In order to understand the multiplicity of what an awakening may mean, ask students to brainstorm on the many ways a person may experience an awakening.

2. The teacher may assign various students to share with the class reports on characteristics of the Southern culture and lifestyle, Roman Catholicism (the religion of the Pontelliers), lifestyles of women in the late nineteenth century, Creole society, and French influence in the South.

3. To appreciate how the main character presented a radical departure from the stereotypical depiction of women, present two images of women to the students. Joan Moro's "A Standing Woman" shows a black sculpted figure reduced to breasts and a womb-like opening. A contrasting image may be a female portraiture, such as Jean Baptist-Corot's "The Springtime of Life," Claude Monet's "Lady with a Parasol," or another Impressionist work. Questions may include their response to each work of art, the aspects of womanhood each artist emphasizes, the prevailing mood or feeling of both works, and the challenges to their notion of femininity and womanhood.

4. In small groups, students may wish to construct a collage of women in society, as dictated by our advertisements: what women are supposed to look like, talk like, smell like, dress like, or be like. Another alternative would be for students to create their own depiction of women. Afterward, students may wish to discuss or explain the images they have created or chosen.

Prereading Activities for Chapters 1-6.

1. The teacher should have the students respond in their learning logs or journals to the following question: "What expectations does society put upon women?" For Females: "What expectations do you feel as a female?" For Males: "What expectations do you have of females?"

2. In order for students to understand that the culture they are entering is one foreign to their world, and therefore needs to be read with greater care, give them the following exercise:

> Imagine you are an alien who happened to land in the Creole society of Louisiana in the late 1800s, and you are supposed to report back to your planet as much as you can, in the most objective way possible. While reading *The Awakening*, record your perceptions about the society of the Creoles, their cultural practices, religious beliefs, the roles of men and women, and anything else you find curious or interesting.

3. Together, the students and the teacher should consider the parrot presented to us at the onset of the novel. The teacher should read aloud the following passage and students should project their perceptions of what the novel may be about from the opening passage:

> A green and yellow parrot, which hung in a cage outside the door, kept repeating over and over: "Allez vous-en! Allez-vous-en! Sapristi! ["Get out! Get out! For God's sake!] That's all right!"
>
> He could speak a little Spanish, and also a language which nobody understood, unless it was the mocking-bird that hung on the other side of the door, whistling his fluty notes out upon the breeze with maddening persistence.

Students should be prepared to discuss the parrot's significance as they read the first six chapters and see how it illustrates some of the main issues of the novel. For example, the notion of confinement is immediately introduced. The parrot has a voice that repeats a frustration perhaps often felt by the others living in the house, but little realized. It is a prophetic message finally heeded by the main character.

Postreading Activities for Chapters 1-6.

1. To address Prereading #1, students will be asked to share their views on society's expectations of women, as well as their own expectations.

   Other questions to continue discussion may include:

   A. What are society's expectations of men?

   B. How are their expectations different from women's?

   C. How are today's expectations different from those experienced by Edna Pontellier?

   D. How may they be similar or even worse?

   E. Why does Edna not seem to be thriving in her society?

   F. What are her interests and expectations?

   G. What happens if her interests and society's expectations clash?

2. To answer Prereading #2, students, in small groups, should compile their impressions as alien reporters. They should also decide what their impressions are of this society, and whether they would like to live there. Group reporters could share their observations with the class.

3. To answer Prereading #3, students should be prepared to explicate, on paper, the initial passage of the text, discussing its symbolism and its importance to the rest of the reading, as well as any other symbols or images they have encountered that they deem significant.

Prereading Activities for Chapters 7-12.

1. Adele Ratignolle and Edna Pontellier differ radically from each other in clothing and appearance, manner and perspective. Their differences are accentuated throughout the novel. Students should try to form a mental image of both of the women as they read by closely tracking the adjectives and dialogue used in the descriptions of the women.

2. Since music, especially of the ocean, constantly "speaks" to Edna throughout the novel, consider its effect on the individual student. Since tapes are available of sounds of nature and of the ocean, the teacher may wish to play such a tape for students to discover what effects such music might have on them. Consider also the combined images of music and swimming and how music can be stimulating, tranquilizing, and addictive at once.

3. In Chapter 9, the narrator states:

   > [The parrot] was the only being present who possessed sufficient candor to admit that he was not listening to these gracious performances for the first time that summer.

   Students should consider the significance of the passage and the necessity of personifying the parrot. Note also the role of the parrot in the novel and how it is, at times, the voice of the narrator.

4. Students should be prepared to discuss how Edna Pontellier is beginning to show signs of change, and how we, as readers, are made aware of that change.

Postreading Activities for Chapters 7-12.

1. To address Prereading #1, students should be prepared to bring to class one object that represents Edna Pontellier or Adele Ratignolle. They should also be ready to give a short one- to two-minute explanation of the object they chose and how it represents that character. Afterward, the students should try to synthesize the major differences between the women.

2. To address Prereading #2 and #4, students could divide up into small groups and answer the following questions:

   A. What is the function of music so far in the novel?

   B. Characterize the music of the Farival twins versus that of Madame Reisz.

   C. What is the effect of both of the above types of music on Edna?

   D. Can you see any connections between the effects of music and swimming on Edna?

   E. Why does swimming become a matter of importance to Edna?

3. To address the passage given in Prereading #3, have students write down their explication of the passage given above, in the following assignment:

   > If you were the parrot sitting in the parlor, what conclusions would you draw from the situation? Write a one-page essay using the first-person voice stating what you are observing and understanding about the situation, making your own conclusions about the people in the room.

Prereading Activities for Chapters 13-20.

1. To demonstrate the deep-rooted acceptance of tradition or practice, make a change in your own classroom policy, especially as it may relate to gender. Possibilities would be to call only on females one day and males the next. Perhaps have them separate by sex or wear certain signifiers specific for their sex only. The purpose of the change would be for students to understand what happens when we realize the ways gender is used as a divisive factor in our society.

2. Since this set of chapters involves a series of decisions made by Edna, it is necessary to note their importance. Offer the following questions to students as a study guide for the novel:

   A. How does going to church affect Edna in Chapter 13?

   B. What role does Robert Lebrun play in the novel? Is his role a necessary part of the novel?

   C. What effect does Robert have on Edna?

   D. What are ways in which Edna changes her domestic routine? Why does she make the changes?

   E. Why is it significant that Edna takes up painting? What benefits result?

   F. What is Edna's effect on her husband? What does he perceive is happening?

   G. How does nature reflect/affect what is happening within Edna? (Explain macrocosm and microcosm and the supernatural belief that they have a sympathetic effect on each other.)

3. In class, have students read Charlotte Perkins Gilman's "The Yellow Wallpaper." Tell them to note any similarities between the husband and wife in Gilman's story and in Chopin's novel.

4. Continue to note the differences between Edna and Adele as seen in Chapter 16, especially on the subject of child-bearing.

Postreading Activities for Chapters 13-20.

1. To address Prereading #1, ask students to reflect in their journals on creating gender distinction. Can they see reasons for creating further distinction? Are there any unnecessary customs of gender distinction that exist in our society? Have them name at least one they believe is unnecessary and explain why.

2. To address Prereading #2, discuss the questions listed, especially Edna's growing rejection of customs, her social and domestic duties, her marriage, and of institutionalized religion. Besides her changing relationship with Adele, students should also note her growing interest in painting, swimming, and Robert Lebrun. Discuss how her changing is perceived as "mentally unbalanced" by her husband, when the opposite may be true.

3. To address Prereading #3, have students, in pairs, list similarities and differences between the couple in Gilman's short story and Chopin's novel. Note specifically the similarities in self-perception of the female characters, their husbands' perspective, their function in society, their growing "dilemma," and their overall condition.

Prereading for Chapters 21-29.

1. In these chapters of Edna's awakening, the point of view of various characters becomes a more crucial element to consider. There are dual ways to view Edna. Seen through the eyes of her husband and society, she is unstable. In her own eyes, she is only seeking contentment. Explain the schizophrenic role female characters have played in other works of literature, or in the characters created by female writers. Other examples that clarify this point are "The Lady of Shalott" by Alfred, Lord Tennyson and "The Yellow Wallpaper" by Charlotte Perkins Gilman. Use the article "The Madwoman in the Attic" by Sandra M. Gilbert and Susan Gruber as a source.

2. Yet another point of view is introduced with the arrival of Edna's father. With his visit, the changes in Edna become even more pronounced. Use the following questions as a discussion guide:

    A. Alert students to the importance of the Colonel's timely appearance. How does his visit affect both Edna and Leonce? What do we learn about him that creates disturbance in the household?

    B. Why is it significant that Edna's sister Janet is preparing now for marriage? Consider why a conflict is created when Edna is asked to attend.

    C. In this set of chapters, we are also introduced to the character of Alcee Arobin. What role does he play in the novel? Consider whether you believe Edna really loves him or whether the question is unimportant.

    D. In Chapter 24, Edna puts down a book by Emerson before she retires. Consider why Chopin includes this detail. (One of Emerson's most famous works was his essay outlining his beliefs of self-reliance.)

3. Have students respond to the following proverb in their journal:

   "He who has the gold makes the rules."

   Students should either affirm or deny the truth of the statement. They should support their reasoning with one example from the novel and one example from their own lives.

4. Students should continue to note how the imagery and symbolism change and develop throughout the novel by keeping a close track of the examples they are compiling in their learning guide.

Postreading Activities for Chapters 21-29.

1. To address Prereading #1, discuss Edna as a fragmented character, how her fragmentation can be related to her gender, and what results when she feels a discrepancy between what she is and what she ought to be.

2. To address Prereading #2, appraise the effects of Edna's father's visit on the Pontellier household. Ask students the following questions on a quiz or within a discussion group setting:

   A. Describe how Edna was raised.

   B. What does Edna's father wish for her to do?

   C. How does he advise Leonce Pontellier?

   D. Why do you think Chopin introduces Edna's father at this point in the novel?

3. To address Prereading #3, discuss the relation of money to power, and how this issue relates to the novel.

Prereading Activities for Chapters 30-39.

1. Use the following questions to prompt students to consider the multiple interpretation of the "awakening":

   A. **SOCIETAL:** Edna's last contact with society or any large number of people is at the dinner party. Some critics compare the dinner party to the Last Supper. Alert students to consider this comparison as they read further in the novel.

   B. **EMOTIONAL:** What is the effect of Alcee Arobin and Robert Lebrun on Edna? Why is Edna alienated from both at the end of the novel?

   C. **MATERNAL:** Why is it significant that Adele's childbirth scene occurs at the end of the novel?

D. **SPIRITUAL:** Why does Edna choose to swim out into the sea? (A symbolic baptism?)

E. **INTELLECTUAL:** What conversation or bits of wisdom prompt Edna to her death?

F. **MYTHOLOGICAL:** Edna is compared by Victor to "Venus rising from the foam." Why is this an especially canny comparison?

G. **SENSUAL:** Edna's final swim is wrapped in descriptive detail. Consider its significance.

2. Have students consider the following excerpt, telling them to prepare to explicate the passage the following day. Note specifically the truths that Edna and the Doctor share with each other, but also why they bring no solace to Edna.

> "I'm not going to be forced into doing things. I don't want to go abroad. I want to be let alone. Nobody has any right--except children, perhaps--and even then. . . ."
>
> "The trouble is," sighed the Doctor, grasping her meaning intuitively, "that youth is given up to illusions. It seems to be a provision of Nature; a decoy to secure mothers for the race. And Nature takes no account of moral consequences, of arbitrary conditions which we create, and which we feel obliged to maintain at any cost."
>
> "Yes," she said. "The years that are gone seem like dreams--if one might go on sleeping and dreaming--but to wake up and find--oh! well! perhaps it is better to wake up after all, even to suffer, rather than to remain a dupe to illusions all one's life."

Postreading Activities for Chapters 30-39.

1. To address Prereading #1, have students consider the implications of the word "awakening" by having them cluster the word in their journals and find as many interpretations of the word as they can. Students may continue this assignment in the form of an essay or a poem.

2. Since a paradigm is set up here between illusions and reality, put a continuum on the board, with the words "illusions" on one end and "reality" on the other. Through the eyes of Leonce Pontellier, have students discuss where the main characters of this novel would be (i.e., Who is living in the world of illusions in the novel? Who is living in a realistic world?). Now, change the perspective to Adele; to Madame Reisz; to Edna's father; to Edna's sons; to Edna. Ask students what conclusions we can make about such an exercise in perspective.

Evaluation

The following questions may be used as essay topics in evaluating a student's understanding of *The Awakening*.

1. Identify the turning points of Edna's changing perspective on her life. Discuss why they are significant.

2. Show how one of the major images you have collected throughout the novel reflects the changes felt by Edna.

3. What does each of the three main characters represent? How can the three female characters be made to fit together to show a broader depiction of womanhood?

4. You are invited by the St. Louis Art Society, the organization that rejected Chopin, to explain Chopin's message. What would you say?

5. What similarity in tone, theme, and imagery can you develop between this novel and the following poem by Emily Dickinson:

Wild Nights--Wild Nights

Wild Nights--Wild Nights!
Were I with thee
Wild Nights should be
Our luxury!

Futile the Winds--
To a Heart in port--
Done with the Compass
Done with the Chart!

Rowing in Eden--
Ah, the Sea!
Might I but moor--Tonight
In Thee!

6. Listed below are six interpretations of Edna's final scene. Defend one interpretation which closely supports your own understanding of the final scene. If no interpretations are satisfactory to you, create your own interpretation and support with reasoning. Secondly, choose one which seems to be the most contrary to your interpretation of the novel and explain why.

A. Interpretation by Peggy Skaggs:

> Edna's sense of herself as a complete person makes impossible her role of wife and mother as defined by her society; yet she discovers that her role of mother also makes impossible her continuing development as an autonomous individual. So her thoughts as she walks into the sea comment profoundly on the special identity problems Chopin believes that women face. . . . Unable to have a full human existence, Edna chooses to have none at all. (111)

B. Interpretation by Barbara C. Ewell:

> Like the ocean, Mademoiselles' music speaks to Edna's deepest self. And it is the invitation of that self--neither fully conscious nor rational--that Edna pursues, leading her to follow blindly "whatever impulse moved her, as if she had placed herself in alien hands for direction, and freed her soul of responsibility" (Ch. 12). Edna's path to integrity then is not a way deliberately chosen. Her ineffectual efforts and ultimate failure to think through her situation reiterate the irrational, emotional forces that have impelled her toward her destiny. (155)

C. Interpretation by Per Seyersted

> [Edna Pontellier's] suicide is entirely valid for her time, and she is, in a sense, defeated by her environment. Still, her decision means that, in the existential manner, she assumes sole responsibility for her life, and her suicide can be seen as a triumphant assertion of her inner liberty: it is the crowning glory of her development toward the clarity with which she comprehends her own nature--and the situation of women everywhere. (16)

D. Interpretation by Kathleen Margaret Lant:

> Finally, however, Edna realizes that there is one self she cannot refuse, for this self is a product of her physical being; the only way to renounce biology is to renounce the physical self. She has given up the dual life of secrecy, conformity and lies, which concealed her questions and assertiveness. She has tossed off the garments of false selves; she has learned to swim, to master the waves and move away from the shore to freedom. . . . Her situation is hopeless. She has awakened because the feminine Adele has stirred her to explore her own feminine inner landscape. But tragically, again because Adele exposes her to the ultimate reality of femininity, Edna awakens to the horrible knowledge that she can never, because she is female, be her own person. (124)

E. Interpretation By Sandra M. Gilbert:

> For, swimming away from the white beach of Grande Isle, from the empty summer colony and the equally empty fictions of marriage and maternity, Edna swims, as the novel's last sentences tell us, not into death but back into her own life, back into her own vision, back into the imaginative openness of her childhood. (104)

F. Interpretation By Susan J. Rosowski:

> Edna's suicide represents her final attempt to escape--to escape her children, her lovers, and most important, time and change. For only by complete isolation of self can Edna by truthful to her inner life. Any contact with external reality threatens this dream. (47)

Related Works

Novels

1. *Sister Carrie* (Theodore Drieser). A story of a young woman's coming of age and corruption. Like Edna, Carrie is also in violation of "man's" arbitrary code of morals, without shame or apology.
2. *Madame Bovary* (Gustave Flaubert). Critic Per Seyersted cites *The Awakening* as "a woman's reply to a man's *Madame Bovary*: both heroines have grown up on romanticism, with its exalted ideas of transcendent love; both become estranged from their husbands, neglect their children, have lovers, and take their own lives." However, while Madame Bovary wants to be different from what she is in reality, Pontellier wishes for clarity and understanding.
3. *The Scarlet Letter* (Nathaniel Hawthorne). A Romantic novel in which the main female character, a "malefactress" named Hester Prynne, is isolated because of her "sin" in her own Puritan society.

Poetry

1. "In Duty Bound" (Charlotte Perkins Gilman). A poem of the restriction which binds women until "the soul inside / cries for a grave more wide."
2. "The Lady of Shalott" (Alfred, Lord Tennyson). A woman is kept in captivity because of her craziness or her creativity. She chooses death over life in her love for Lancelot.

Drama

1. *Antigone* (Sophocles). The tragedy of a woman whose fight for the right to bury her dead brother becomes a trial of divine law versus "man's" law. Her victory is revealed in her death.

Essay

1. *A Room of One's Own* (Virginia Woolf). An argument for the validity and necessity of women's writing.

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Guide for Reading

The Awakening

Keep track of the following images and symbols as they occur in *The Awakening*:

SYMBOLS/IMAGES	HOW THEY REFLECT CHANGES IN EDNA
Music:	
Birds:	
Water/Swimming:	
Cages:	
Light:	
Dreams/Sleep:	

Clothing:

OTHER RECURRING MOTIFS

Religious References:

Other Sounds of Nature:

Any Other Symbol or Image You See:

Appendix

The Awakening

French Vocabulary and Phrases

You will need the following guide to help you understand the French used in the novel.

Chapter 1	"Allez vous-en! Allez vous-en!"	Get out! Get out!
	"Sapristi!"	For God's sake!/Good grief!
Chapter 3	"peignoir"	dressing gown
	"mules"	slippers
	"friandises"	candies, sweetmeats
	"pates"	meat patties
Chapter 4	"accouchements"	childbirth, delivery
	"pension"	house
Chapter 5	"camaraderie"	good companionship, fellowship
	"Par example!"	For example!"
	"Passez! Adieu! Allez vous-en!"	Go! Good-bye! Get out!
	"Blagueur--farceur--gros bete, va!"	Clown! Fool! Go on!
	"Mais ce n'est pas mal!"	But that's not bad.

	"Elle s'y connait, elle a de la force, oui."	She's good at it, and strong, poor dear.
Chapter 7	"Pauvre cherie."	Poor dear.
Chapter 8	"Tiens!"	Hey!
	"Voila que Madame Ratignolle est jalouse!"	That's why Madame Ratignolle is jealous!"
	"blagueur"	joker
	"Ma foi!"	Good Lord!
	"Au revoir."	Good-bye.
	"bon garcon"	good kid
	"tete montee"	high head
Chapter 9	"Allez vous-en! Sapristi!"	Get out! For God's sake! Good grief!
Chapter 12	"Cheniere Caminada"	the island of live oaks
Chapter 13	"poudre de riz"	rice powder
Chapter 14	"si tu savais"	if you knew
Chapter 15	"court bouillon"	soup stock
Chapter 17	"les convenances"	conveniences
Chapter 18	"porte chochere"	door
	"soiree musicale"	musical party or recital

Chapter 19	"en bonne menagere"	in good housekeeping
	"Ah! si tu savais"	Ah! If you knew
Chapter 20	"chambres garnies"	decorated bedrooms
Chapter 21	"la belle dame"	the beautiful lady
	"Ma foi!"	Good Lord!
Chapter 22	"Parbleu!"	Wow!
	"en bon ami"	good friend
	"a jeudi"	until Thursday
Chapter 23	"bourgeois"	middle class
Chapter 24	"a point"	well done
	"marron glace"	frozen chestnut dessert
Chapter 26	"ma belle"	darling
	"ma foi"	Good Lord!
	"grand esprit"	grand mind, spirit, soul
	"ma reine"	my queen
Chapter 29	"coup d'etat"	an overthrow of an established institution
Chapter 30	"souffrante"	suffering

	"bien souffrante"	real suffering
	"Bonne nuit; ma reine; soyez sage."	Good night, queenie, be careful.
	"Ah! si tu savais"	Ah! If you knew
	"Ce que tes yeux me disent--"	What your eyes say to me--
Chapter 31	"parterre"	on the ground
Chapter 32	"menage"	housework
Chapter 33	"vingt-et-un"	twenty-one
Chapter 36	"mulatresse"	a female mulatto

the Most Dangerous Game

"THE MOST DANGEROUS GAME"
Richard E. Connell

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Overview

Critical Commentary. "The Most Dangerous Game," a suspenseful short story commonly found in literature anthologies for grades 7-9, provides an excellent selection for teaching from several approaches; however, there are three which work well with students of this age. New Criticism allows for a close reading of the text and study of imagery and language. The neo-Aristotelian approach introduces the students to the action in the story, an important ingredient in "The Most Dangerous Game," and teaches how the actions of the characters lead to the final effect of the story. Reader response criticism works well because it not only facilitates learning and builds confidence but also allows for more enjoyment of and involvement in literature on the part of the students. It helps them relate literature to their own lives and makes it more relevant.

A New Critical approach sends the students to the text to discover the rich language and imagery Connell uses to create suspense and anticipation. For example, by doing a close reading they will discover why Ship-Trap Island is a "mystery," and they will understand the "curious dread" that sailors seem to have about it. New Critical theory also deals with the specific imagery Connell uses to create "sound." For example, New Critics will examine such auditory images as the "muffled throb of the engine that drove the yacht swiftly through the darkness, the swish and ripple of the wash of the propeller."

Neo-Aristotelian theory is important because this is such an action-packed story. The students are able to identify the conflicts which lead to the final exciting effect of the story. Rainsford, the protagonist, begins the story in conflict with Whitney in a discussion about hunting; he is in conflict with the forces of nature when he falls into the sea and the yacht leaves him behind, forcing him to swim toward the noises he hears from the island; Rainsford finds himself in conflict with both Zaroff and Ivan during the manhunt; and he is in conflict with himself when he tries to remain "cool" and not "lose his head" while he is being hunted. Also from a neo-Aristotelian approach, students learn about the characters through their actions, both mental and physical. While Zaroff's character is revealed more through his physical actions, Rainsford's character is shown more through his inner thoughts and emotions. Neo-Aristotelian criticism also looks for a "reversal of fortune" in the plot of a story which unearths several ironies. One ironic reversal of fortune occurs in "The Most Dangerous Game" when Rainsford, who begins his adventure as a hunter, actually becomes the hunted. And finally, through a study of the story's action, students can formulate a theme which emerges from the story.

Last, but definitely not least, is the reader response approach. This is extremely valuable because it allows for various interpretations of the text by each student reader. Reader response makes literature relevant and more enjoyable by enabling each student to relate it to his/her own experiences. Students who use this approach learn to consider and respect others' points of view while they add to and elaborate on their own ideas. They are able to build confidence in their own writing skills by collaborating with others in small groups, and they become more comfortable as participants in classroom learning. Teachers interested in learning more about reader response may want to refer to "Reader Response: An Alternative Way to Teach Students to Think about Text" by Nancy Chase and Cynthia Hynd in the March, 1987, *Journal of Reading*, or to "Dialogue With a Text" by Robert Probst in the January, 1988, *English Journal*.

Potential for Teaching. "The Most Dangerous Game" is an exciting, suspenseful short story which the students always love to read. It works well for teaching elements of the short story because many are clearly defined and easily taught to the junior high student. A second, close reading of the story reveals surprises and stimulates new interest on the part of the students. They enjoy reading through it again.

Challenges for Adolescent Readers. Because the vocabulary is quite advanced for many junior high students, extra time and attention may need to be given to it, depending on the level of the students. Also, teachers may need to spend more time on the study of characterization and irony.

Suggested Instructional Objectives

After studying "The Most Dangerous Game," students will be able . . .

New Critical

1. to do close readings by returning to the text to provide validation for their own interpretations

2. to identify foreshadowing (words and phrases the author uses to build suspense and create anticipation about what will happen)

3. to recognize imagery used by the author to create "sound" in the reader's imagination

Neo-Aristotelian

4. to identify conflicts within the story and relate them to the effect or outcome of the story

5. to analyze a character from the story, using clues supplied by the author

6. to identify situational irony as it develops in the story and explain how it relates to the final action or outcome

7. to formulate a theme that emerges from the action

Reader Response

8. to learn to respect and consider others' points of view by working in small groups to study the story

9. to develop confidence in their own writing skills by completing "fill-in-the-gap" writing activities (see Evaluation #2) and working in small groups to study the story

Prereading Activities

1. Ask the students to write in their journals a prediction as to what "The Most Dangerous Game" will be about. Have them look for a double meaning in the title. (Hint: have them find different meanings for the word "game.") Ask them to write these possible meanings in their journals and to share them later in class discussion.

2. Because students will use biopoems in a postreading activity, teach them the format of a biopoem (see below) and ask them to write one about themselves in their journals. As teacher, write one about yourself and then share these in class.

Biopoem

Line 1: First name
Line 2: Four traits describing your character
Line 3: Relative of (brother, sister, etc.) _____
Line 4: Lover of _____(list 3 things or people)
Line 5: Who feels _____ (3 items)
Line 6: Who needs _____ (3 items)
Line 7: Who fears _____ (3 items)
Line 8: Who gives _____ (3 items)
Line 9: Who would like to see _____ (3 items)
Line 10: Resident of _____
Line 11: Last name

3. Prior to having students read the story, hand out the following assignment. Tell the students to follow directions given and keep their answers for use after reading the story:

Read each statement and answer yes or no in the space provided, depending on whether you agree with each statement or not.

_____ 1. Man should hunt only out of necessity for survival.

_____ 2. Man should be able to hunt for sport.

_____ 3. Hunting is immoral.

_____ 4. The hunter need not be concerned with how the hunted animal must feel.

_____ 5. Hunted animals are victims of unjust cruelty.

4. Read aloud to the first structural juncture in the story. Ask the students to discuss the following questions:

   A. What words or phrases did you find that cause anticipation about what will happen?

   B. What mood is the author creating?

   C. What has happened so far in the story?

   D. What do you believe the story will be about?

   During class discussion review or introduce the concept of foreshadowing in literature.

5. Read aloud the first four paragraphs which follow the first structural juncture in the story. (Starting: "There was no sound in the night. . . .") Ask students to identify where the author uses imagery to create sound in the reader's imagination. Tell students to be aware of sounds they are "hearing" while they silently read the rest of the story. Have them keep a list of such words or phrases in their response journals.

6. In class discussion, review irony as being the contrast between what is expected and what actually happens. Discuss ironic situations and have students write in their journals about two possible examples of irony.

Guide for Reading

"The Most Dangerous Game"

The reading guide at the end of this unit will aid the students in post-reading activities which are concerned with character analysis and with the study of conflicts in the short story.

Postreading Activities

1. As soon as students finish reading the story, either at home or in class, have them answer the following questions in their journals.

   A. What happens in the story?

   B. How did you feel as you read the story?

   C. What emotions in your own personal experience did the story evoke?

   D. What scene, passage, line(s), imagery, or words impressed you most? Why?

   E. Which of the above did you consider central to the story? Why?

   Have students share their responses in small groups. Ask them, as a group, to arrive at a main theme that emerges from the story and report it to the rest of the class.

2. Have students refer to Prereading #1 in their journals. Discuss in class again the double meaning of the title and how it is appropriate to the story. (Now they should see that man is the most dangerous game to hunt, and that hunting man is the most dangerous game to play.)

3. Ask students to work in small groups and, using notes from their Guide for Reading, to do the following:

   A. Write a biopoem about Rainsford's character as he is portrayed during and after his harrowing experience with Zaroff.

   B. Write another biopoem about Zaroff.

   Have a reporter share the group's biopoems with the class. Discuss in class any changes the characters may have felt as a result of their experiences.

4. Ask students to refer to the statements in Prereading #3 as follows:

   React to the same five statements from the perspective of the following persons. Put "yes" if that person would agree and "no" if that person would disagree.

	Rainsford	Zaroff	Connell (author)	personal
1.	________	________	________	________
2.	________	________	________	________
3.	________	________	________	________
4.	________	________	________	________
5.	________	________	________	________

   In small groups, have students share their answers and reasons for these answers in preparation for an essay on one of the statements.

5. Ask students to write, in small discussion groups, a collaborative adventure story and present it to the class. Tell them to include foreshadowing and specific imagery in their story.

6. In a class discussion of irony, ask the students to find situations in the story where things are the opposite of the way they appeared to be. List these situations on the board.

7. Ask for volunteers to pick one of the conflicts they found while reading and, with another student, act out a scene for the rest of the class.

8. Have two students prepare a television interview in which the reporter interviews Rainsford about his experience with Zaroff and about how he got off the island at the end.

Evaluation

1. Write a descriptive paragraph using words and phrases to create a feeling of suspense.

2. Write, as the author could have, the details of the fight between Rainsford and Zaroff at the end of the story. Imitate the author's style as closely as possible so that your story could just be "inserted" before the final sentence of the story.

3. Assume the character of Rainsford and make a presentation to the class telling how your harrowing experiences with Zaroff have changed your life and why.

4. Pick one of the five statements you responded to in Prereading #3 and write an essay in which you agree or disagree with that statement, or pick one of the characters from the story and write the same essay from that character's point of view.

5. Write an essay in which you describe two ironic situations that have taken place either in real life or in literature.

Related Works

1. "Antaeus" (Borden Deal). A short story which works well for character analysis.

2. "The Cask of Amontillado" (Edgar Allan Poe). A short story which is very good for discussion/study of irony.

3. "To Build a Fire" (Jack London). A short story illustrating the conflict of man against nature.

Guide for Reading

"The Most Dangerous Game"

As you read "The Most Dangerous Game," pay attention to character traits of both Rainsford and Zaroff. List all positive and negative traits you find and any conflicts you see either of them encountering.

Character	Positive character traits	Negative character traits	Conflicts the character finds himself in
Rainsford			
Zaroff			

Lamb to the Slaughter

"LAMB TO THE SLAUGHTER"

Roald Dahl

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Overview

Critical Commentary. Roald Dahl's "Lamb to the Slaughter," a short story filled with irony, paradox, and symbolism, is found in many school anthologies. Tenth grade students find the vocabulary easy to understand. Because of the way in which Mary Maloney plots her alibi and really commits a "perfect" murder, students find the story both surprising and exciting. Devoted to her husband, this pregnant woman goes into shock after her husband casually announces that he is leaving her. Trying to maintain her sanity, Mary turns to the routine of preparing dinner. Retrieving a large leg of lamb from the freezer, she returns upstairs to find her husband standing with his back to her; she swings the leg of lamb against the back of his head, killing him. Knowing the consequences, she plots her cover-up. The fact that her husband is a detective adds irony and paradox to the idea that his detective friends clear her of the crime after checking her alibi. They also aid her by eating the cooked murder weapon.

"Lamb to the Slaughter" lends itself to several critical approaches including New Critical, feminist, reader response, and neo-Aristotelian. This work will give a summary of reader response and new-Aristotelian but will describe and use New Critical and feminist approaches as they apply to this short story.

First, emphasizing images, irony, tension, and paradox, the New Critical approach considers the text the authority, providing all of the needed information for interpretation. The reader looks for patterns of images that produce a unified meaning. For example, the title "Lamb to the Slaughter" is symbolic of Biblical innocence and ritual, but is also ironic because humans usually slaughter a lamb for eating; a lamb does not kill a human. Verbal, situational, and dramatic irony carry the story to its superb ending. First, since Mary, who commits murder, is the wife of a police detective, situational irony adds intrigue to the setting. Next, dramatic irony occurs when the reader knows who committed the crime and where the murder weapon is, but the detectives do not. Dramatic irony also adds to the tension when Mary tells the police to eat the leg of lamb as a favor to her. Last, verbal irony is evident when one of the policemen, eating the leg of lamb, states that the weapon is "probably right under our noses." As the overall paradox, Mary's everyday rituals or rigidity point to her saneness, but her giggle at the end of the story indicates her insanity. Tension mounts as the irony and paradoxes build to the surprise ending. Thus, with the New Critical approach, students will use the text of the short story to locate images as a means of determining prevailing patterns.

Another approach that works well is the feminist approach, which brings to light the fallacies of stereotyping male and female roles in literature. This stereotyping has been allowed to continue because previously the canon of literature was written by educated, white males. According to Dr. Mary Poovey, in order to introduce students to this criticism, one should point out to them "what the women in the story have in common and how they differ from the men." Students ask such questions as "How would white females or females of color read this story?" Once students see the character from a new perspective, then they search for the stereotypical characteristics, label them, and then most importantly, react against them. By being made aware that stereotypes, leading to a narrow view of others as they do, can be harmful, students will apply this newly acquired knowledge to their daily lives. First, in the story Mary Maloney is shown as a loving housewife who eagerly waits for her husband to return from work. She has prepared "two tall glasses, soda water, whiskey" for them to share when he arrives home. Feeling secure and well-protected by this male, she "luxuriates" in his presence and feels "the warm male glow that comes out of him to her when they are alone together." After Mr. Maloney enters the house, he is in charge. Giving commands, he tells her to "sit down," and she obeys, later offering to get him his slippers. Waiting on him is her job since she has no career outside the home. As a good wife and soon-to-be mother, she "bends her head again and goes on with her sewing." Looking for a sign of love from her "boss," she waits for "a smile, a little nod. . . ." Taking the mother role, she insists, "You must eat. I'll fix it anyway, and then you can have it or not, as you like." After telling Mary he wants to leave, Mr. Maloney defends his male ego by insisting there be no fuss about his leaving because " . . . it wouldn't be very good for [his] job." After the murder, the policemen arrive, and Mary, playing the role of the out-of-control woman who needs a man to help her, weeps "hysterically" and falls immediately into the arms of one of the detectives. Last, the policemen make a mistake by assuming that a "guy" had to swing the big murder weapon. Once students feel comfortable finding these instances in literature, they then are able to weave the concepts into their own lives, creating a light through which they can view literature as well as life.

If a teacher chooses reader response strategies, his or her "students need to help shape the discussion, to sense the 'influence inherent' in the literary work," according to Robert E. Probst (33). Also they "must be invited to attend . . . to their feelings, perceptions, and memories" (33). After reading the work, the students are asked to write answers in their journals to several thought-provoking questions such as:

What emotions did you feel as you read the text?

What image was called to mind?

What thought was suggested?

Do you think the text is a good one--why or why not? (34)

After this process, a discussion allows students to broaden their experiences vicariously through other students' ideas. To support their ideas, the students must return to the text. Thus, this approach does not call for one single "correct" answer but multiple responses based on the readers' experiences and information from the text. For example, after reading the first three paragraphs of "Lamb to the Slaughter," students can write in their journals their initial impression of Mary Maloney. Then after finishing the story, students can describe their feelings for her and compare the two entries. Thus, the reader response approach allows students who bring to their reading various experiences to become involved with the text and their own feelings.

If one chooses the neo-Aristotelian approach, he or she will focus on the effect produced by an author's human action. Stressing the effect achieved by the work means asking, "How did the action (mental or physical) produce this effect?" (Sara J. McAnulty). In other words, readers taking this approach, which emphasizes the plot and the action of the character, look for a single effect. A teacher choosing to use this approach might have students write in their journals a list of words that come to mind immediately after reading the story. In class discussion the students can explain why they chose certain words and the overall effect the story had on them. Any of these approaches would work very effectively. However, it is the purpose of this work to concentrate on the New Critical and the feminist approaches.

Potential for Teaching. Dahl's short story teaches tenth grade students all aspects of irony--dramatic, verbal, situational. The basis of the story hinges on this idea. The symbolism and irony of the title create several images. Paradox is evident in Mary's character. Also the study of male and female stereotypes will help make students aware of situations that exist in their world.

Challenges for Adolescent Readers. The students must understand all types of irony to recognize the power of this story. Labeling paradox and symbolism gives the student insight into figurative language. The study of male and female stereotypes makes some uncomfortable but nonetheless knowledgeable about a situation existing around them.

Suggested Instructional Objectives

After studying "Lamb to the Slaughter," students will be able . . .

New Critical

1. to define irony
2. to define symbolism and explain its meaning in the title
3. to explain the Biblical references in the title
4. to define the three types of irony--verbal, situational, dramatic
5. to find and explain examples of each type of irony in the story
6. to note the relationship between the title and the ritualistic activities
7. to define paradox and explain its use in the story

Feminist

8. to define stereotype
9. to identify male and female stereotypes in the story
10. to recognize male and female stereotypes in daily life

Prereading Activities

1. In order for students to be able to find and explain examples of irony in the story, students should be provided with a definition of the three types of irony: verbal, situational, and dramatic. Teachers can have students complete Guide for Reading (A).
2. Also to familiarize students with irony, the teacher should distribute a copy of Edwin Arlington Robinson's poem "Richard Cory." The class should discuss the irony found in the poem. By changing the last line, the students can omit the irony. The class should try writing another line that would remove the irony from the poem.

Richard Cory

Whenever Richard Cory went downtown,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich--yes, richer than a king--
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

3. In order to expand their vocabulary and fully understand the story, students should master the following vocabulary words before reading the story:

    A. tranquil
    B. transluscent
    C. placid
    D. paradox
    E. spanner
    F. chink
    G. stereotype
    H. dramatic irony
    I. irony
    J. verbal irony
    K. irony of situation

4. Students should think about the title and write in their journals their predictions about the story's action or plot. They should orally share these predictions.

5. In order for students to be able to define symbolism and to be able to explain the Biblical references in the title, the teacher should emphasize the words "lamb" and "slaughter" and lead a discussion on the Biblical references of the title. Emphasize the sacrifice of the innocent victim and the lamb representing good. The lamb was innocent and pure in four ways: it was the first born; its color was white and pure; it must be passive or calm; and its form was perfect. Students should keep this information for later use.

6. In order for students to be able to identify male and female stereotypes in the story as well as in daily life, students should define stereotype and select the correct answers for items found in Guide for Reading (B). The class should discuss their individual responses to the exercise.

7. In order for students to be able to identify paradox, the teacher should write the following statement on the board and ask the students to discuss its meaning:

   "The more we learn, the less we know."

   The teacher should help students recall any other paradoxical sayings or situations they know.

8. Distribute copies of Guide for Reading (C) and ask students to complete it as they read the story.

Postreading Activities

1. After reading the story, the students should record their reactions to the ending in their journals. Oral discussion should follow.

2. Return to Prereading #5 and have students discuss orally in groups their present interpretation of the title. One recorder will announce these findings to the class. Who is innocent and why? Who or what was the lamb and why? Who or what was slaughtered? Why is the title appropriate or inappropriate? If inappropriate, what is a better title?

3. Individually students should write the exact words they think the husband said to Mary when he told her why he was leaving. When finished, students should get into groups and compare their responses. They should select one student's conversation or compile any of their responses to produce one example of the conversation. One student will read his group's recordings.

4. In groups, students should create two original examples of irony and two examples of paradox. A recorder will read the list to the class, who will challenge any inaccurate examples. The teacher will compile the list to be used on a test for evaluation.

5. Still in groups, students will react to each of the following statements from a Dear Abby column. A recorder will report the group's conclusions about each example. Next, the group will compose its own list of similar inequalities and a reporter will present the material to the class.

A. If a man's trousers are too tight, he's just put on a little weight. If a woman's skirt is too tight, she's trying to be sexy.

B. If a man stands on a street corner, he's getting some fresh air. If a woman stands on a street corner, she's looking to be picked up.

C. If a man has one drink too many, he's "feeling good." If a woman has one drink too many, she's a lush.

D. If a man has a night out with the boys, he's put in a hard day's work and needs to "relax." If a woman has a night out with the girls, she's up to no good and should stay at home with her family.

E. If a man cheats on his wife, people say he's probably married to a cold fish and he's only human. If a woman cheats, she's a tramp.

F. If a kid turns out good, he's a chip off the old block. If he turns out bad, his mother did a rotten job of raising him.

6. Ask students to watch television, including commercials, and to look at magazines, including the advertisements. They should be able to answer the following questions about a selected program or advertisement:

A. Is the main character male or female?

B. What is he/she advertising?

C. What is his/her occupation?

D. In an advertisement what is the sex of people in the background? What are they doing?

E. Name a major television character of the opposite sex for the answer in Question A. What is his or her occupation?

F. What are some male and female names on the television show?

Students should share their findings in class and compare their observations. Conclusions should be written on the board.

7. After the students get into groups, the teacher should give each group a set of two different statements from the following "Why" article. The students' answers should begin with "Because . . . ." If each group has different questions, the answers should not be repetitive. A recorder for each group will read the questions and answers. A class discussion can develop these ideas further.

Why?

A. When speaking about people who are talkative, why are men called articulate and females gabby?

B. Why are men who are forgetful called absentminded when forgetful females are called scatterbrained?

C. Why are men who are interested in everything referred to as curious, but women of the same type are called nosey?

D. Why are angry men called outraged while angry women are called hysterical?

E. Why are men who are efficient referred to as competent, but efficient women are compulsive?

F. Why is it that when men talk together it is called conversation, but when women talk together it is called gossip?

G. Why are aggressive males considered progressive, but aggressive females are considered pushy?

H. Why is a business-like male considered masculine, but the business-like female is considered unfeminine?

I. Why are female employees, regardless of age, frequently referred to as "girls," while male employees, regardless of age, are never called "boys."

J. Why is it that obstinate men are called strong-willed when obstinate women are called stubborn?

8. Students should write an essay about the ending of the story. They should give reasons why at the end, Mary "began to giggle."

Evaluation

Students' success in fulfilling instructional objectives might be determined by some of these evaluation activities in which the student will:

1. participate in class discussions after reading the text and in postreading activities;
2. make journal entries in response to the story;
3. work in groups while performing assigned activities;

4. list and define three types of irony and give an example of each;
5. use the library to compile a list of paradoxical sayings and present this list to the class;
6. identify irony and paradox from a list compiled by the students;
7. identify male and female stereotypes in other literature;
8. identify male and female stereotypes in song lyrics;
9. read a piece of prose or poetry by a female writer and describe the writer's feelings;
10. see one movie and write an essay describing the female character's role according to male and female stereotypes;
11. find evidence of male and female stereotypes at school and at home. Make a list and present it to the class.
12. write an essay from Mary's point of view. Students should incorporate the answers to these questions in their essays: How did Mary feel before the murder? Why did she kill her husband? What were her thoughts after the murder? What will she do with her life now? Students should feel free to create and incorporate their own questions and answers into the essay.

Related Works

Male/female stereotypes

1. "The Way up to Heaven" (Roald Dahl). A brow-beaten wife finally gets relief from her arrogant, demeaning husband in a most unusual way.
2. "The Yellow Wallpaper" (Charlotte Perkins Gilman). The narrator, who suffers a mental breakdown, is placed in a room with yellow wallpaper to recover. Her physician-husband makes her remain idle and thus causes the patterns of the wallpaper to become ever more important as a reflection of the psychosis.
3. "A White Heron" (Sarah Orne Jewett). Sylvia, a nine-year-old girl, passes from ignorance to spiritual adulthood by protecting a white heron from an ornithologist.

Ironic endings

4. "The Brother" (Bjornstjerne Bjornson). In this story of envy and greed, each brother wants a watch more than he wants the other's love.

5. "Dip in the Pool" (Roald Dahl). A fortune-seeker's bet that backfires causes him to solve his problem in an unusual way.

6. "The Landlady" (Roald Dahl). A young man spends the night in a comfortable house with a very pleasant landlady. He soon discovers why no other guest has stayed there in years.

7. "Man from the South" (Roald Dahl). A fanatic gambler lures an unsuspecting boy into a bet on the number of times a lighter can continuously be struck. The winnings are big, but the loss can cause irreparable damage.

8. "Poison" (Roald Dahl). After whispering that a deadly snake is on his stomach, a man receives help, but his friends soon discover a startling fact.

9. "Cemetery Path" (Leo Rosten). Shy Ivan accepts a man's challenge to walk through the cemetery at night. To prove he was there, Ivan has to stick a sword in the ground there. How he accomplishes this shocks everyone, including Ivan.

Paradoxical stories

10. *Tales of the Long Bow* (G. K. Chesterton). The tales in this collection unfold from paradoxical situations. The reader must stop to think about what he is reading and about any possible symbolism developed by the use of apparent opposites.

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Guide for Reading (A)

"Lamb to the Slaughter"

Below are definitions of irony and three types of irony. Match the definition to the example by writing the correct letter.

Irony: A figure of speech in which the meaning is the opposite of that which is intended.

Verbal irony: A contrast between what is said and what is actually meant.

Irony of situation: When events turn out to be contrary to what is expected.

Dramatic irony: When the reader or viewer is aware of something about which the character involved knows nothing.

A. verbal irony B. irony of situation C. dramatic irony

____1. A man spends his life in foreign lands searching for a treasure. In the end he finds that there has been treasure buried in his own backyard all the time.

____2. You and a friend have planned a picnic. As you step outside, it begins to rain. You say, "Oh, good! I was hoping it would rain."

____3. In *Julius Caesar*, the audience knows Brutus is plotting Caesar's death, but Caesar does not.

____4. What you have done is quite bad. "If you try hard, you may be able to do worse."

____5. A newspaper reports the death of a man. You know he is alive, but other people do not.

____6. "He don't even speak good English."

____7. A man and his enemy finally cease their feuding, but at this point they find themselves stranded in snow, facing death and unable to tell anyone about their decision.

____8. You approach a man 6'4" tall and say, "If you were any shorter, you would have problems."

____9. You as the reader know that a woman is planning to kill her husband by poisoning his drink, but the characters think she is just giving him water.

___10. A poor couple wants to buy each other special Christmas presents. The wife cuts and sells her beautiful, long hair to buy a chain for her husband's gold watch. The husband sells his watch to buy exquisite combs for his wife's beautiful, long hair.

Guide for Reading (B)

"Lamb to the Slaughter"

Read the following passages about different characters. Decide what type of person each statement describes stereotypically and circle your answer.

1. John is tall with a touch of gray at his temples. His white shirt is starched with precision, and his dim red tie fits tightly around his neck. His intellectual prowess is admired at work as his athletic abilities are admired on the golf course.

   John is probably a (a) coal miner (b) truck driver (c) banker (d) disk jockey.

2. Jean Johnson watched the flies enter though the torn screen door. Her seven kids played in the mixture of dirt and grass outside the three-bedroom apartment. She sat mending a hole in her print cotton dress.

   Jean is probably (a) an actress (b) a welfare mother (c) a teacher (d) a police woman.

3. Jim is a thin man with unkempt hair and clothes. He leans against the wall of the neighborhood store watching people pass by. He finally walks to the corner toward the Salvation Army.

   Jim is a (a) lawyer (b) minister (c) mayor (d) wino.

Guide for Reading (C)

"Lamb to the Slaughter"

The following activities should be accomplished as you read. However, the discussion of these answers will be delayed until everyone has finished the reading.

1. Notice the title. Write your definitions of the words "lamb" and "slaughter." List images and ideas that come to mind as you ponder these words.

2. After you read the first three paragraphs, find one or two words that describe the atmosphere exhibited here.

3. In paragraph seven find words of opposite meaning that describe the stereotypical male and female. Now begin a list of words or activities that indicate these roles as they are shown in the story.

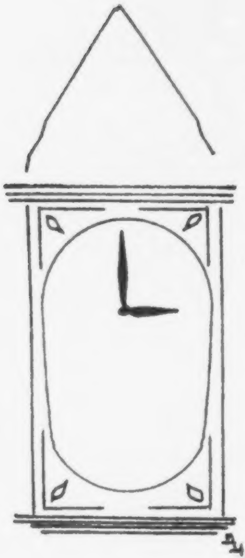
4. After the husband arrives, how does the atmosphere change? Refer to question 2.

5. As you read the story, list activities that indicate that Mary has a certain ritual or pattern by which she does everything. For example, she and her husband always eat out on Thursday.

6. Begin a list of ironies present in the story. Label each as being verbal or situational or dramatic.

7. What are two different meanings for the word *chance* in "I don't much like cooking it frozen, Sam, but I'm taking a chance on it this time"?

David Copperfield



DAVID COPPERFIELD

Charles Dickens

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Overview

Critical Commentary. *David Copperfield* is a Victorian novel that illustrates the richness of the Victorian period and demonstrates the range of Dickens' talent. The novel's depth and length provide a teacher the opportunity to explore the text from a number of critical viewpoints. But it is exactly this depth and length that make the novel difficult to teach. This project should be entitled "*David Copperfield* or The Long Novel Isn't Really Dead In The Classroom If The Teacher Is Alive And Doesn't Kill It." This teaching guide suggests that you use a radical form of reader response criticism that makes long novels immediately accessible in the classroom. It proposes that you structure your teaching of the novel to take advantage of the richness of the Dickensian world. Teach the novel in installments. *David Copperfield* and other Dickens novels were originally serialized and read over a period of weeks and months; the reader was not intended to sit and finish the story in a weekend. By having your class imitate the actual reader, you can have it come closer to the implied reader. Obviously, the Victorian world cannot be duplicated, but by spreading the novel throughout the semester or the year, the students can participate in the suspense of the various cliffhangers much the same way the original readers did. (For methodology see Potential for Teaching and Prereading #2.) This becomes an interesting variation on reader response activities: the students will have the time to evaluate the suggestions of the text and their responses to those suggestions before they are forced to go on reading.

Through serialization you can look at the book via a variety of critical eyes. Try it for several weeks as the exploration of an archetypal journey, then look at the historical aspects, then examine the social implications of money or education, and finally look for the way women are stereotyped--or try any other approach. Mix and match; try the text to see what works. You will find that your students will be drawn into a closer reading of the text; they will use their New Critical techniques to find passages that support different readings of the text. It is also a very effective way to introduce new ideas and new approaches to interpretation of literature. The story becomes more familiar and less threatening, and it is easy to try on different critical hats that can be applied to other texts you are teaching.

Potential for Teaching. The real teaching potential is the most challenging and the riskiest for teachers. Remember that advice from education classes about doing the assignments you assign students? Well, the old and valid excuse is: "I am just too busy grading papers to do that." It's true, you are, but how about with one unit? Choose a Victorian novel you haven't read (*David Copperfield* is great, because it is too long for most college courses and often replaced with *Great Expectations*) and read it with the class. Don't cheat, don't read ahead. Read one installment at a time with your class and nobody can read ahead until the discussion date for that installment is past. (Remember: it hasn't been published yet.) Show the class how you read when you don't know the ending. Let the students see you make predictions that sometimes work and other times fall flat. Remember, Dickens was a master. He won't leave you without anything to talk about. Each installment has its own beginning, middle, and ending; show the students how that structure works in miniature. Spend time talking about the development of a character as the character develops. Use you skill and experience as a reader to show them how to read actively.

The teaching opportunities are vast; a teacher can incorporate a large number of approaches in the study of one novel. (See Guide for Reading.) The teaching format is also simple. Find out the original publishing schedule and adapt it to your school year. For example, *David Copperfield* was published in nineteen monthly installments (the last one was a double). This publication format adapts readily to a bi-weekly reading schedule covering a two-semester time period. The average assignment would be thirty-five pages, and about twenty days could be spent discussing the book from a variety of approaches. This is about the same number of days in a regular three- or four-week unit. The completion rate and the retention rate among your students will go up. The same book could be done weekly for semester programs.

Challenges for Adolescent Readers. The most difficult challenge for students (and teachers) is that *David Copperfield* is a long book. It can, however, be taught to several age groups and ability levels. Advanced level students benefit greatly from this approach, but the serialized method is perhaps even more suited to average and below average students. Breaking up the instruction over a longer time period allows students the time to actually read a book that few of them will finish in a regular three- or four-week unit. Once a week for eighteen or nineteen weeks is about the same as a four-week unit--you just don't destroy the students or the class by dragging them through the traditional framework. You won't need to slow the class down for the slow reader and, as a result, bore the ones on track, nor will you punish the slow students by assigning four hundred to eight hundred pages in four weeks. (Most students can handle ten to twenty pages weekly or thirty to forty pages bi-weekly.) It should be stressed that the methodology is intended to work with any number of texts. If your group is not ready for the length of *Copperfield*, then start with *Hard Times*, *Great Expectations*, or *A Tale of Two Cities*.

Other challenges include the study of various archetypes, i.e., the journey or the rites of passage in a society. The book is also rich with possibilities from a social critic's stand. The students can talk about the industrial revolution, feminist views, money, and education. All ability levels can work with these ideas as the teacher guides their work and chooses activities that meet their abilities. If the book is taught throughout the year, the teacher can make assignments and increase the difficulty of the specialized focus as the students familiarize themselves with the text. Using guided reader response activities is an effective way of entering into many of these focused forms of criticism.

There is also the challenge for the students and the teacher to enter into a learning contract. If you decide to read serially, you mutually agree to learn from each other. The teacher demonstrates skills that can be duplicated by the students. The students will provide information and insights that teachers may miss without the benefit of multiple readings. (See details in Prereading #5.)

A Dickens' novel also provides a vocabulary challenge for most modern readers. This is an opportunity to make vocabulary units meaningful. (See Prereading #3 and #4.)

Suggested Instructional Objectives

After reading *David Copperfield* (or any other Victorian novel) serially, the students will be able . . .

1. to point to specific moments in the narrative that demonstrate the coming of age of the main character (Archetypal)
2. to show how the story uses the archetype of the development of a hero (to help distance this point from #1, this implies a hero's journey in which knowledge is gained not only for self but for community as well.) (Archetypal)
3. to outline examples of social commentary in the text (Social)
4. to demonstrate how minor characters mark the introduction of theme (New Critical)
5. to demonstrate how minor characters indicate or flag shifts in plot direction (Neo-Aristotelian)
6. to discuss how the desire for money is a metaphor for the search for power (Social-Marxist)
7. to illustrate how the hero's childhood parallels their own (Reader Response)

8. to show how either male or female characters are privileged in the text by the author (Feminist)

9. to demonstrate how characters are stereotyped into sexual roles (Feminist)

10. to explain how gaps in the text (things not stated or explained) can provide additional meanings to the text (Reader Response)

Prereading Activities

1. One difficulty in beginning to explore and read a Victorian novel is that most students are unfamiliar with this historical period in England. To bridge this gap, and to provide a writing experience as well, make up a list of important people of this period. Be sure to include people from all areas (science, religion, arts and letters, military, politics, royalty), and then assign one to each student in the class as the subject of a report that will then be shared with the rest of the class. The reports should include a description of that person's major contribution to his day and how he or she is currently remembered. Obviously the length and specifications of the assignment must meet the ability of your students. The presentation could take a variety of forms (oral reports, pictures, short dramas), and the finished projects might be posted around the room for future reference.

2. If you decide to serialize, you should first research a little about Victorian publications in your local library. A good source that is easy to use and includes the publication schedules of many novels is J. Don Vann's book *Victorian Novels in Serial*. More to the point, however, is how to explain this to students. You could just lecture if you think your students are still listening to you; if not, get them to talk about watching soap operas and other television shows that leave you hanging. "Dallas" is a prime example, but there are a number of nighttime dramas that employ the use of cliffhangers and multiple story lines to capture their audience. Have the class talk about how they work and why advertisers and networks love them. Assign them the task of introducing a new character to a show. After studying the show, they should project how the show's established characters might react to this new character. They can also be asked how this character might be used to introduce new themes or problems to the show (i.e., a black to an all white cast, a character with AIDS, or a woman).

3. An important prereading activity for Dickens is a review of word attack skills. Any activity that defines denotation and connotation, shows how to read from context, demonstrates how to read and understand long extended metaphors, examines the difference between American and British spelling, or illustrates how to use a dictionary

can develop skills which can be reinforced while studying Dickens. For an ongoing assignment they might be asked to keep a small vocabulary list of new or strange words: four or five words a week, more if the class is advanced, but not too many. Remember--you want them to read. An extension of this is to have them write phrases or passages that were difficult to understand. These are great leads into discussions. Keep your own list to show that Dickens can confuse all levels of readers.

4. If you are on a two-week schedule, you can provide vocabulary in advance. If part 1 is assigned on the 1st and then due on the 14th, then (since teachers are good students) you are done on the 8th. Think about the installment for a few days so you will be prepared for the discussion. On the 8th assign vocabulary from that section to help the slower readers and those who procrastinate.

5. Make a contract with the class that everyone stay on schedule. Agreements should include most of the following: no one reads ahead, no one reveals the plot before he reads, and no one gets information from "Cliff's Notes," movies, parents, older brothers or sisters, or friends who took the class last year. Make a big deal out of this; assign a penalty, and post the contract somewhere. The more seriously you take the project, the more likely your students will be to involve themselves in the program.

Postreading Activities

When you study something serially you are always beginning individual "installments." You need to be doing constant prereading and postreading activities as well as a few that should be going on all the time. This also provides the opportunity to use a variety of critical approaches as you study the book throughout the year.

1. Play alternating versions of "stump the teacher" and "quiz the students." This is a simple way of keeping everybody honest. One week give the students a quiz--ten, fifteen, twenty points--it doesn't matter. The important thing is to find out who is reading, who is understanding, who is lost, and who is cheating. Again the difficulty of this part depends on the class, the content of the passage, or on the nature of the feedback you want from the class. If you want to determine if they are getting the plot, you ask questions that follow the narrative. Ask questions directed towards characters and their development, if you want that as the focus of your discussion. You can also quiz them about theme, symbols, and motifs.

   The next week it is their turn to quiz you, the teacher, the source of all knowledge. Be fair, let them ask anything they want. If you miss the question they win a point. Have everyone submit a question at the beginning of class and pick a scorekeeper. Allow the person who posed the question to decide if you are right or not. Sometimes it is cut and dried, but other times it is a judgment call, or you may be asked to clarify. Don't worry about missing a few. The idea is to allow them to earn, as a class, about fifteen points for the day. This day can be very useful and sometimes it takes the whole period. You learn a great deal about the students from the kinds of questions they form. The complexity of their questions tells you how well they read the text. You also find out who is reading. And if all the questions are from the first few pages, then you need to urge them on with greater zeal. This is also a great way to lecture; if you find a question interesting, explain why or pause the quiz and have them discuss the point the question may have raised about the text. Let them see you think. Sometimes you may even explain why a specific question is too simplistic or irrelevant to your discussions, but if you missed the question, give them a point. Hopefully, someone is going to ask a question that will open up the text in a new way for everybody, including the teacher.

2. The next extremely important ongoing assignment is a reader response journal. Grade however you want to, but make it important. Require them to write in it after reading each installment. This writing can take several forms: plot summaries (let them get it out of their systems); questions about characters; predictions about what will happen next; predictions about who or what will be important; summaries of important themes; summaries of motifs; or anything else you want students to focus on. Make them bring their journals to class. They can be used as a prewrite for something you want them to do in class or for homework. Encourage students to keep notes from class and then suggest they update or revise their previous entries. Remember, a year is a long time, and this journal needs to serve as their reading memory. The more work they do with it the more it will serve them when the novel is finished. It is also a great way for both the teacher and the students to track their progress of the whole year. Too many things are finished and never looked at again; this is a work-in-progress all year.

Evaluation

The method of evaluation must be teacher's choice and fit the level of students being taught. These general essay topics may be useful in conjuction with other forms of evaluation.

1. Write an essay that compares and contrasts one critical approach with another. Choose two different critical approaches from those we have used in class. Decide which one most effectively deals with the novel as a whole.

2. Using examples from the entire novel, demonstrate the hero's development. Show how he has grown and what new knowledge he has gained.

3. Examine the role of minor characters in the novel. Choose three characters and show how they serve to move the novel along its course. Describe how these characters advance the basic themes and/or motifs of the novel.

4. Discuss the different social classes that are present in the novel. In what ways are they stereotyped? How are they used to advance or clarify the themes or the symbols?

5. Discuss the way males and females are stereotyped in the novel. Give examples from the text. Feel free to comment on how intentional or unintentional you feel these classifications may be.

6. Now that you have finished reading a novel in a serialized format, write an essay that compares this reading experience with other experiences you have had in the classroom.

Related Works

In some ways the most important related work is any novel, specifically a Victorian novel, that was initially serialized. They all tend to have many traits in common: a large cast of characters, cliffhangers, social importance, involved plots, and many small beginnings and endings within the novel. So the best book is one you are willing to teach (whether or not you have read it before) in a serialized format.

1. *My Antonia* (Willa Cather). This story tells about a young immigrant girl and her initiation into America and into adulthood. The setting is the frontier, specifically Nebraska. It was not serialized, but fits in fine with the theme of the other books.

2. *Bleak House* (Charles Dickens).

3. *Great Expectations* (Charles Dickens). The story of a young man's search for greater expectations in terms of life, education, and love in the Victorian world.

4. *Nicholas Nickleby* (Charles Dickens). The story of the adventures of a young man finding his way into adulthood and responsibility in Victorian England.

5. *The Mill on the Floss* (George Eliot [Mary Ann Evans]).

6. *The Life and Times of Peter Leroy* (Eric Kroft). This is a series of eight very short novels that catalogue the life experiences of Peter and his family. It is a funny look at growing up in small-town America. It is also an on-going attempt at a modern serial novel.

7. *The Heart Is a Lonely Hunter* (Carson McCullers). This novel is an excellent example of a coming-of-age story for a girl. The narrative structure is interesting, because it changes its focus by placing its attention on a series of characters, each with his or her own story of loneliness, and then blends them into a thematic whole.

8. *Cry, The Beloved Country* (Alan Paton). This book highlights both a black man and a white man in South Africa as they journey into each other's worlds. The story deals with the social conflicts experienced by both men and illustrates the ideas of prejudice, religion, and heritage that exist in South Africa.

Guide for Reading

David Copperfield

This Directed Reading/Teaching Guide is deliberately trying to persuade you to teach a novel is a serialized format. Consequently, there are several things which will be avoided. One of these is talking specifically about the character and events of *David Copperfield*. The assumption is that, if you are going to participate in this learning experience with your students, you should not know the details in advance. The next position is that all of these activities can be incorporated into the teaching of any long novel you choose to read serially. This section will outline procedures that are specifically related to individual schools of criticism. Hopefully, these methods can be used randomly with most installments. Obviously, as you read the installment and prepare to discuss it with your students, you will realize that not every installment fits every form of criticism.

1. **Historical:** An industrious teacher could also teach the actual historical events that took place during the year the book was originally published. Research history books and newspapers and then create a timeline of events that can then be given to the students just as the original audience would have received them. To involve the students more directly, assign either individuals or small groups to research a one- or two-week period. Create a chart that clearly identifies the actual year and the original publication dates with your class reading schedule. The students will then reveal their information to the class in the same order as it was revealed to the Victorians. You are trying to have your class identify with the Victorian audience as much as possible. These events should be posted around the room so the class can be reminded of the Victorian world and its events. Direct discussions to see if Dickens refers to or even comments on current events.

2. **New Critical:** Through a brief lecture introduce the class to the basic New Critical concepts of tension, paradox, and irony. Demonstrate how symbols and images are used to define these concepts by explicating a poem as a class. The students can then explicate a poem in small groups, and finally as individuals. After reading any assignment, an effective and quick way to have students probe for relationships in the text is through a clustering or mapping activity. These activities, or others like them, allow the students to identify themes and the words and images that support them. Break the students into small groups--threes are best--and have them list on small, separate pieces of paper all the details that they remember from the installment. Next, have them organize their details into groups. You might suggest some group categories in advance (character, symbols, images, ironies, and themes), but don't restrict them. Have them share these with the class. Lead the class in a discussion that helps them see the theme that is best supported by the details they have uncovered.

3. **Neo-Aristotelian:** Since reading each installment is like reading a small book, there are some advantages in treating each part as a unit. To establish the students' understanding of basic story structure, read them a fairy tale or a children's story. As a class, outline the plot of the story. Have the students decide if the action is mental or physical. Does it make a difference? At any point you can assign your class to track the structure of an individual installment. Have them look for the beginning, middle, and end of the section. In addition, have them record weaknesses in the structure: What is left unfinished? What problems need to be resolved? What problems were resolved from previous installments? How is the action developed in this installment? Is it mental or physical? By having your class focus on these questions, they explore how Dickens tells a story. If the action is physical, does it move forward chronologically or is it told in flashbacks? If it is mental, what effect does it create? These questions reveal movement and help establish the beginning, the middle, and the end of an installment.

4. **Feminist Criticism:** Assign a clustering activity where the girls place the word *boys* in the middle of the page and the boys place the word *girls* in the middle. Next let them spend five minutes connecting words and images that they associate with those words. In a discussion have the students, from their lists, explain ways that we gender-stereotype today. Then return to the text and have them isolate ways that Dickens stereotypes gender. You might also have them respond in an essay to this question: "Does the way Dickens has written his novel make the life opportunities of one gender more appealing than the other?"

5. **Social/Marxist:** Begin by having the class identify the labels used to separate the various social groups in your school. Ask them if these labels are positive or negative. Assign a brief paper in which they respond to how they feel when a specific label is applied to them. A variation is to have them write their feelings from an assumed position, from the point of view of a group to which they do not belong. This should be expanded by either writing about or discussing the labels that exist in society and possible reasons why they are so strong.

   Have the students make a list of the characters in the installment (or in the whole book up to that point) and divide them into "the good people" and "the bad people." Then have them try to define what motivates these people and their behavior, e.g., poverty, education, greed, or social acceptance.

   Have them do a similar list, but have the class define characters by which social class they are in. Have them describe what these characters can or cannot do based on their class. Have them focus on the way they talk, the way they dress, what they eat, with whom they socialize, where they live, how they are educated, or any other method of social separation.

Have them share their discoveries with the class. Two final discussion questions for the class might be "Are these characters portrayed as happy?" and "Where were they born, and does it make a difference?"

6. **Archetypal:** Have the class write an essay that describes important events in their lives to this point. Ask them if these events were sources of new knowledge for them, or if they learned important things from them. Point out how these experiences are milestones in our journey from childhood to adulthood. They are our own coming of age experiences. If you have covered several installments, have the class list events in the main character's life that are making him grow and then have the students look for more of these in the next installment.

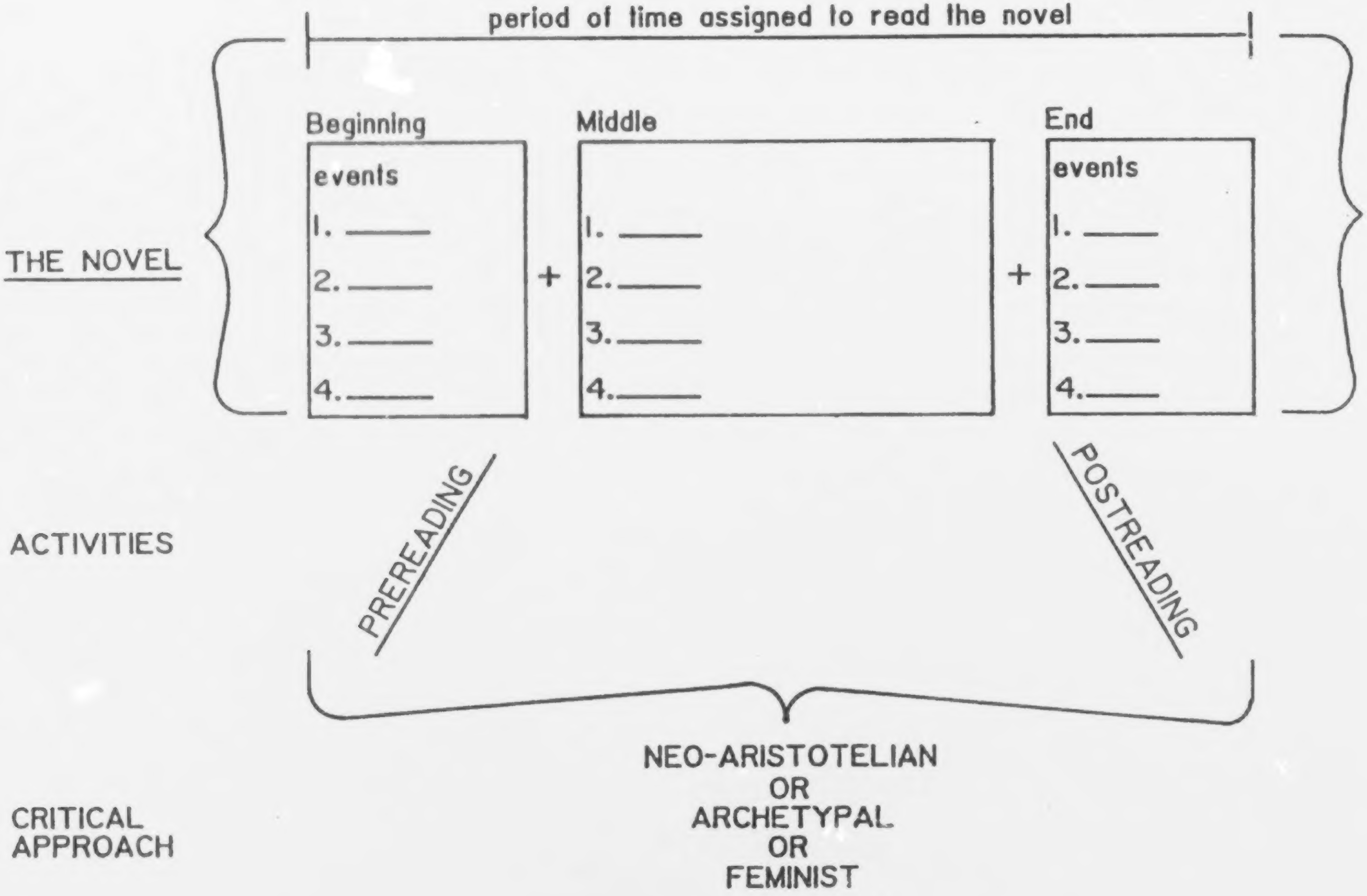
   A related focus in archetypal criticism is the concern with the hero's journey. This is different from the coming of age motif in that the purpose of the discussion will be to isolate how this new knowledge allows the hero to help his society. In order to reach a common ground with a definition of a hero, have each student list three people who might be heroes. Divide the students into groups of three and have them decide what characteristic(s) these people have in common. Direct the students to list moments of sacrifice in the person's life. As a group they should identify how each hero contributed to society. At this point your students should be able to write a brief definition of the development of a hero. It is difficult to identify this development in the early stages of the book; therefore, this approach should be used with the final installments. When the class finishes, it is an extremely productive way of looking at the book as a complete novel. What is the journey? What are high and low points? Who helps the hero? Who hinders him? Which characters serve as guides? What does the hero add to the community and how? All of these questions should be explored when you finish the novel.

Appendix

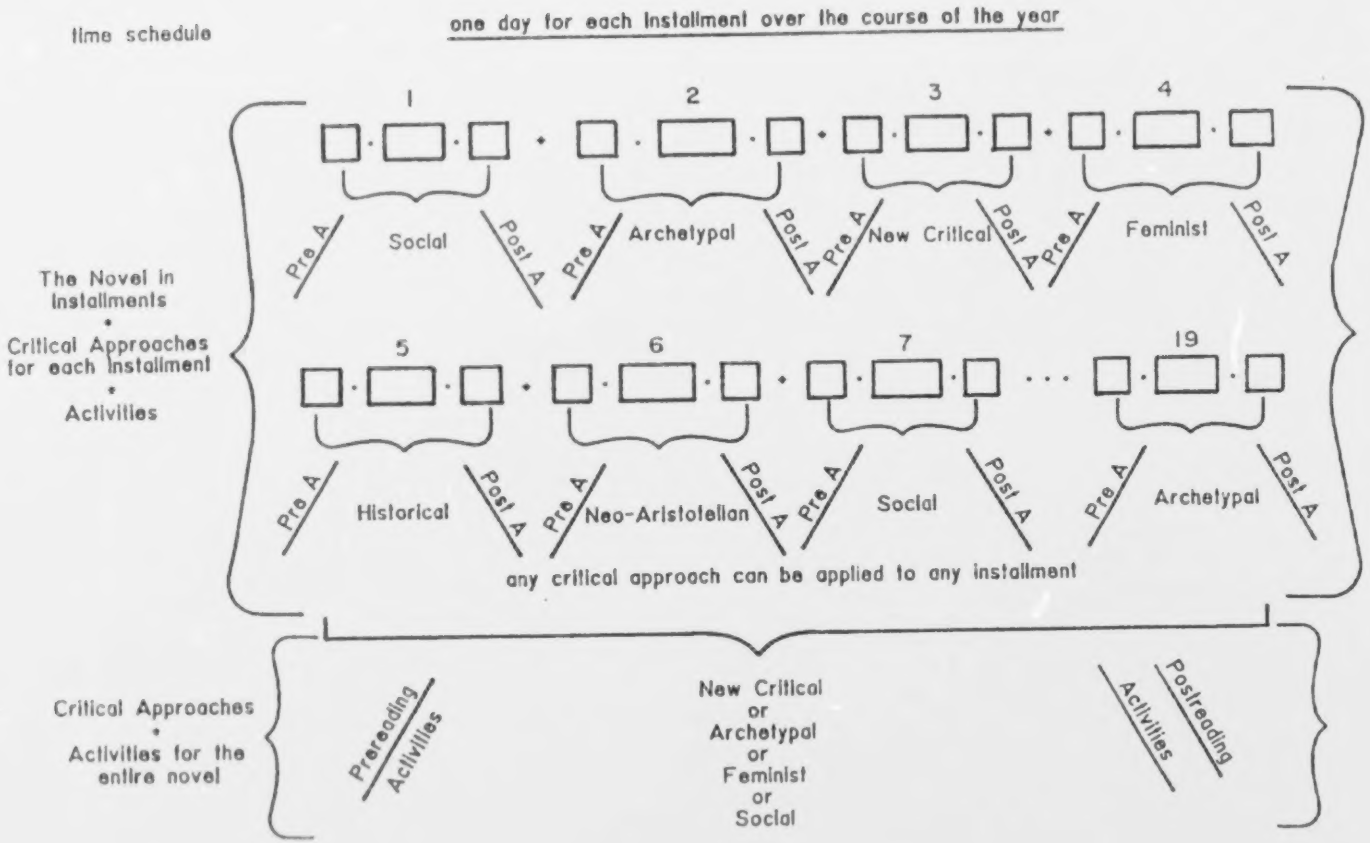
David Copperfield

The following charts are provided to demonstrate the difference between the conventional notion of teaching a novel and teaching serially. In the first method, three or four weeks may be spent teaching a novel. A teacher is able, in that format, to provide prereading and postreading assignments. Since the novel is taught as a whole, the tendency is to teach it from one critical point of view. In the second method, the novel is taught in installments. An installment is a segment of the novel, usually three or four chapters, that was published as a unit. If you teach each installment as a separate unit spread over the year, as suggested here, you have created more opportunities for instruction. You can now provide prereading and postreading activities for each installment, and each installment can be approached from a different critical perspective. The first chart demonstrates the first method of instruction that can be applied to a whole novel or to each installment separately. The second chart attempts to show how to break up the entire novel into serialized installments.

Original Format For Teaching a Novel



Serialized format for teaching a novel



Great
Expectations

GREAT EXPECTATIONS

Charles Dickens

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Overview

Critical Commentary. *Great Expectations* is a well-structured novel that provides a cornucopia of themes that fit a variety of interpretive communities. The work itself must be viewed in a temporal frame as a dynamic, ongoing phenomenon influenced by day-to-day events of a cultural and social nature.

High school readers can easily identify with Pip, for most are going or have gone through excitements, adventures, and enthrallments identical to Pip's. Consequently, they can relate to him and his fears, his enchantment by Estella, and all the things Miss Havishman's world seems to offer: wealth, position, respect, and honor.

Throughout the course of the novel, Pip radically changes by moving from a self-conscious, frightened, and, to a degree, selfish innocence, to the pretense and snobbishness of a manufactured gentleman, and, finally, to the wisdom, patience, and understanding that comes from the basic goodness inherent in such individuals as Magwitch. These interior changes within Pip allow Dickens to present the ambivalence of the problem of good and evil. Throughout his many changes, Pip demonstrates that he is **not** a simple young man whose native goodness is the result of an inbred naivete, but rather a complicated individual forced to deal with conflicting traits: humble and ambitious, considerate and selfish, loving and callous, honest and self-deceiving. Pip, therefore, is a highly paradoxical character that allows the reader to examine *Great Expectations* from the textual point of view of New Criticism (concentrating, perhaps, on the differences between intentional fallacy and affective fallacy), the neo-Aristotelian archetectonics of structure and its subsequential *dynamis* and catharsis, or as an ongoing phenomenon influenced by day-to-day events of a cultural and social nature best explained through a reader response criticism. A psychological approach could be used as well, if one wishes to concentrate upon Pip as a prime example of a manic-depressive cycle, emphasizing the end as an occasion for Pip to relapse into his former moroseness after Magwitch's death and his (Pip's) loss of Estella.

In *Great Expectations*, a fictional character endowed with universal qualities grows from a disillusioned youth to a worldly young man incapable of recognizing that true goodness does not come from social station or wealth but from an inner worth until he is forced to give up his illusions. In a manner of speaking, *Great Expectations* is a Victorian melodrama pitting Good (epitomized by the working people) against Evil (the corrupting influences of wealth and position). Joe Gargery and Abel Magwitch, different as they are, both epitomize the Good, while Compeyson, Magwitch's great enemy passing as a gentleman, illustrates the Evil. Upon this narrow basis, one could make a case for Dickens as a social reformer. As likely as this may seem on the surface, one would be better off considering Dickens as a novelist, rather than as a reformer. He did have passionate convictions about many social concerns (see "Sunday Under Two Heads"), but his social concerns were a part of his general moral concern. To separate the social protest out of the whole would be erroneous. Dickens wrote about *people* and their interactions. To see how this works, let us consider the law and the penal system in *Great Expectations*. We can see (in Chapter 32) how Dickens juxtaposes Estella with the life of crime (which Pip, in his innocence, does not equate with her) to Magwitch's incarceration in Newgate Prison. It is here, in the prison, that Pip finally realizes that Estella has a direct link with crime, as Magwitch is her father. This is a shattering revelation, for Pip, in his education as a gentleman, has come to believe in the gentleman's dream as explained by John Ruskin: a pleasant, undulating world; upon each pleasant bank there is a beautiful mansion with two wings in which lives the gentleman, his gracious wife, and his beautiful family. Still, Dickens appears more interested in the characters that brought about this revelation.

Potential for Teaching. To achieve this revelation, Dickens concentrated on the structure and form of *Great Expectations*: a serial novel containing the "particular situation" identified by Jane P. Tompkins in *Reader-Response Criticism: From Formalism to Post-Structuralism* (Johns Hopkins University Press, 1980) in which we can identify the "actual" as well as the "implied" readers as suggested by Susan R. Suleiman in her description of Wolfgang Iser's phenomenological approach to reading in *The Reader in the Text: Essays on Audience and Interpretation* (Princeton University Press, 1980). This means that the Victorian audience first encountered its novels as many individual units with a literary value as equal in importance to the preferred "organic form" of Henry James. Such a work as a Dickens novel should be examined through the same form in which it was originally introduced. This means changing the traditional format of novel study to serial study. By doing so, one may gain additional time to help the student understand character development and gain more time for dwelling on detail in discussion. Assignments made over a period of weeks instead of days also allow the teacher either to introduce comparative material or to continue with other classroom activities.

Challenges for Adolescent Readers. If a serial is used, then *Great Expectations* could be easily broken down into eighteen installments from the original thirty-six, allowing one per week over the traditional eighteen-week semester. This would provide an ideal "breaking point" or "cliffhanger" for each installment. Slower students would find this chronology relatively easy to follow while advanced students would begin to see the development of personality and character as absolutes remaining fixed through time. Each would learn to apply like adaptations to other literary works, for the personalities of serial literary characters emerge slowly, approximating those personality developments that students observe in real life. The students' perceptions of a character can change in time as can their interpretations. In a way, a kind of family situation is created between serial readers and the literary characters, for they must live together for an extended period of time that forces a more complex conception of personality than otherwise would have been encountered had the novel been read and discussed in the more traditional "organic form" of Henry James. The concept of the ambivalence of the problem of good and evil will be easily seen through the serial approach to the novel as will the social differences between the classes portrayed in the novel. The student will be able to see in microcosm what had previously been difficult to ascertain in macrocosm: the concept of true goodness coming not from wealth or social station but rather from inner worth.

Suggested Instructional Objectives

After reading *Great Expectations*, the student will be able to . . .

1. recognize the differences in social classes
2. explain revenge motifs
3. explain the actions of people in unfamiliar situations
4. trace the incidents leading to the manufacturing of Pip as a gentleman
5. identify characters and their influences upon Pip's change of character
6. explain the reasons for Pip's changing evaluation of characters
7. explain Magwitch's actions in regard to the education of Pip
8. explain Compeyson as a personification of Evil
9. explain Joe Gargery as a personification of Good
10. explain the imagery suggested by a comparison between Satis House and Walworth
11. explain how dialects are representations of an individual's social class

12. recognize the differences between natural humanism and artificially created personages

13. explain the basic theme regarding the lower class as "Good" and the upper class as "Evil" from Dickens' point of view

14. explain the principle of "spontaneous good" in relation to the novel

Prereading Activities

1. In order to help students understand the import of the class structure in Victorian society, background must be provided. Students could work either singly or in groups to research and orally report on the following topics: Reform Bill of 1832, London schools from 1840-1900, poor houses, the bourgeois dream, Tory represssion or Liberal inaction (1815-48), the People's Charter, Child Labor Acts, the Corn Laws, Welsh riots of 1844, the Chartists, the Great Exposition, the Pre-Raphaelites.

2. Prepare a Victorian timeline by giving each student or group of students a number of years covering the period from 1832 to 1901 for which they prepare an outline highlighting the important dates and occurrences during their sequence. The timeline may be placed on a long streamer and attached to the wall around the room for student reference. A short oral report about the findings would also be beneficial.

3. Students should be led by the teacher to examine the title in regard to "expectations." What does the word "expectations" denote? Connote? What "expectations" do the students have in regard to the novel? What do they hope to get out of the novel? What "expectations" do they have for themselves?

4. The teacher should encourage each student to bring one question to class he would like answered concerning the Victorian period.

5. The teacher must explain the serial novel and its place in the Victorian society.

6. The teacher may wish to provide some autobiographical background concerning Charles Dickens' early childhood and his early career as a reporter.

Approaching the Novel.

Great Expectations is traditionally broken down into seventeen segments (see Appendix B) for discussion purposes. This is understandable given the great length of the novel. The purpose of this guide, however, is to **shorten** the discussion grouping and thus provide more time for exploration especially in the reader response mode. This works best if the teacher approaches the reading at the same pace as the students, each reacting spontaneously to a given situation. For that reason, teachers may wish to replace the seventeen-segment approach and follow the outline found in Appendix A. At the same time, the teacher should become familiar with the objectives supplied concerned with the development of the novel, the development of characters, the actions and interactions of the characters, and the imagery presented. The teacher, however, must be careful not to provide the "definitive interpretation" since the reason behind the serial approach to reading is to provide an alternative to the traditional critical approach in which a novel is treated as a single, whole entity, an autonomy of art.

A Sample Discussion Session.

In the serial reading approach, the teacher should approach the novel in the same manner as the students. That is, the teacher is seeing the novel for the first time *simultaneously* with the students. For that purpose and for the purpose of brevity, a chapter-by-chapter guide would defeat the concept of serial reading. The following, however, is an example of how discussion within the class might be handled.

Approaching the class discussion in a serial format differs little from discussion in a non-serial mode. The teacher will set the temper of all future discussion periods by the manner in which the first discussion period is handled. Since the teacher is approaching the novel in the same manner as the students (as near to a first reading as possible), a type of "family" is formed, with the teacher assuming the role as "wise parent" and not didactic authoritarian. Of course, the teacher also brings a certain expertise to the class that will have to be exploited in the beginning, but this is to be expected.

If the teacher has elected to work with the novel in the traditional seventeen segments in serial form, then during the first class discussion the teacher should offer into discussion that Dickens immediately gained the reader's sympathy by his sketching a quick, but bold, picture of a sad orphan boy being confronted in a cemetery, by an escaped convict. Students should be encouraged at this point to relate any experiences they may have had in a cemetery on, say, Halloween. A natural "uneasy" air exists concerning a cemetery, yet Pip seems much at home here. All this is accomplished by Dickens in a few short paragraphs (no long, expository paragraphs of setting or character development) climaxing on page two with Pip's cry, "Don't cut my throat, sir!"

Further sympathy for Pip is elicited when the reader considers the structure of the story: a memoir, a reminiscence, in which Pip confides to the reader. We feel sorry for the orphan standing before the graves of his parents and when we realize that he and Joe Gargery are prisoners tortured by Mrs. Joe's (Pip's sister's) temper. With these situations Dickens has created a very subtle analogy between Pip and the convict as victims of fate: Pip, a victim of Mrs. Joe's violence and the misfortune caused by his parents' death, and the convict, a victim of circumstances which evoke pity and horror.

Students need to be aware of the peculiar bond that exists between Pip and Joe. This is unusual because one would normally expect the more sympathetic person to be Pip's sister and not her husband. Yet she is painted as a "harpie" who "tortures" not only Pip, but her husband, Joe, as well. Due to this mutual "society," a special bond develops between Pip and Joe as each must give ground before Mrs. Joe's ferocity. This will greatly affect Pip later in the story when, to achieve his "great expectations," he will be forced to sever his relationship with Joe, a blacksmith. Students should be asked why Dickens made this distinction. Did he do this intentionally to show Mrs. Joe as an evil sister (a possible archetype?) or did he do this because she was female? (The teacher might want to ask the students to keep lists of male and female characters and provide short character notes describing each character as Dickens was fond of "doubling.")

Students at this time should be able to note the class to which Pip belongs and the personality and traits exhibited by other characters within this class. Note Uncle Pumblechook, Joe's uncle, a pompous seed merchant who provides a sharp picture of humbug and hypocrisy, and Mr. Wopsle, who wanted to be a clergyman but was of the wrong social class and had to settle for the position as a parish lay clerk. These two provide a sharp contrast to others and should stimulate discussion among the students.

In addition, the students should consider the coincidences of the plotting: Joe is a blacksmith; the convict needs a file to sever his shackles. Pip obtains the file for the convict and thus commits an act that may have impact upon his future.

Postreading Activities

1. Students may be assigned to groups and asked to prepare a cluster grouping of the various characters in accordance to their physical traits and/or character traits. This may be expanded to include social groupings as well. Each group should elect a chairperson to present its clustering to the class and to be prepared to explain the reasons for its grouping(s).

2. Students may be assigned to groups or assigned singly to explain the first ending of *Great Expectations* from Dickens' point-of-view and to explain how it either conflicted with or followed Victorian expectations.

3. Students may be assigned to groups or individually to explain which ending they liked best, supporting their decision with examples from the prereading reports given concerning the Victorian timeline and assigned topics.

4. The teacher may list several episodes from the novel and allow students to select which one they liked best. Students then may be grouped to prepare a report justifying their collective opinion as to why they thought the particular episode they selected was better than the others.

Evaluation

In addition to a teacher-constructed objective test, one or more of the following essay topics may prove satisfactory for student evaluation.

1. Explain Pip as a highly paradoxical character.

2. Explain the "victimization" theme in regard to Pip, Magwitch, and Joe.

3. Explain the revenge motif.

4. Explain how Pip could be seen as a victim of society.

5. Explain how the atmosphere and setting change in the novel and how these changes enhance the emotional states of Pip, Magwitch, Estella, Miss Havisham, Matthew Pocket, Joe Gargery, and John Wemmick.

6. Explain the imagery suggested by the differences between Satis House and Walworth.

7. Compare the functions of Newgate Prison and Satis House.

Related Works

For the Teacher.

1. *Charles Dickens* (G. K. Chesteron). Uses Pip to illustrate the "great paradox of morality." Also examines in detail the thesis that the "very vilest kind of fault is exactly the most easy kind."

2. *For Queen and Country* (Margaret Drabble). Written to explain the Victorian Period to young readers.

3. *The Life of Charles Dickens* (John Forster). The definitive biography of Dickens by his best friend.

4. *Charles Dickens: A Critical Study* (George Gissing). Early nineteenth century study of Dickens, considered to be the most significant and influential of latter-day criticism. Explains how Pip was Dickens' finest-drawn character in the growth of his personality and the interaction of his character with others. Highlights Dickens' treatment of Little Britain in Chapter 20 of the novel as a powerful example of Dickens' descriptive powers.

5. *Charles Dickens: His Tragedy and Triumph* (Edgar Johnson) Vol. 2. (See "The Tempest and the Ruined Garden") Explains how the Bulwer Lytton-inspired ending spoiled the best of Dickens' works. Approaches the novel primarily through Dickens' life and times.

6. *Dickens of London* (Wolf Mankowitz). Explains how the novel is not quite autobiographical. Also gives a good overview of Dickens' life and times with a solid look at the Victorian period.

7. "The Pattern of Self-Alienation in *Great Expectations*" (Mordecai Marcus) in *Victorian Newsletter* No. 26 (Fall, 1964). Explains characters through the concepts and terminology of Kierkegaard and Hillis Miller.

8. "On *Great Expectations*" (Dorothy Van Ghent) in *The English Novel: Form and Function*. Examines the real continuities beneath such apparent disjunctions/continuities that lie at the very heart of "the Dickens world." Readers can see how various characters are intricately entwined.

9. "Dickens: The Two Scrooges" (Edmund Wilson) in *The Wound and the Bow*. Includes Dickens' depiction of Pip's "psychological cycle" from the inside. Considered the essay that established the groundwork for the vast majority of Dickens' criticism since 1941.

For the Student.

The student interested in similar developments concerning a youth might enjoy other novels by Dickens, especially *Hard Times*, *Dombey and Son*, *The Old Curiosity Shop*, *Little Dorrit*, *Nicholas Nickleby*, and *Oliver Twist*.

1. *The Catcher in the Rye* (J. D. Salinger). Portrays a slightly unbalanced youth who feels he is a victim of society.

2. *Kidnapped* (Robert Louis Stevenson). The adventures of a young boy trying to regain his inheritance.

3. *The Secret Diaries of Adrian Mole Age 13 3-4* (Sue Townsend). A tongue-in-cheek look at the growing pains of a modern young boy. (Also a sequel, *The Growing Pains of Adrian Mole*.)

APPENDIX A

Serial Format for *Great Expectations*

It is suggested that the teacher assign *Great Expectations* to be read in a serial format with one assignment per week to approximate the reading the novel underwent in its initial publication. *Great Expectations* lends itself automatically to the assignment of two serial parts per week over an eighteen-week semester. *Great Expectations* was originally published in *All the Year Round* from December 1, 1860, through August 3, 1861, in thirty-six installments. The list below gives that breakdown from which the teacher may make desired assignments.

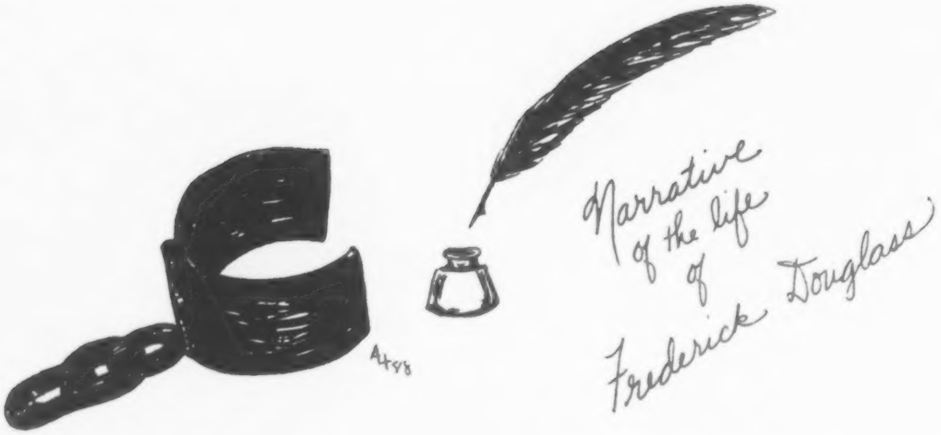
Part	Date	Chapters in Volume
1	December 1, 1860	1, 2
2	December 8	3, 4
3	December 15	5
4	December 22	6, 7
5	December 29	8
6	January 5, 1861	9, 10
7	January 12	11
8	January 19	12, 13
9	January 26	14, 15
10	February 2	16, 17
11	February 9	18
12	February 16	19
13	February 23	20, 21
14	March 2	22
15	March 9	23, 24
16	March 16	25, 26

17	March 23	27, 28
18	March 30	29
19	April 6	30, 31
20	April 13	32, 33
21	April 20	34, 35
22	April 27	36, 37
23	May 4	38
24	May 11	39
25	May 18	40
26	May 25	41, 42
27	June 1	43, 44
28	June 8	45, 46
29	June 15	47, 48
30	June 22	49, 50
31	June 29	51, 52
32	July 6	53
33	July 13	54
34	July 20	55, 56
35	July 27	57
36	August 3	58, 59

APPENDIX B

The following is the traditional seventeen-section breakdown normally used by teachers.

Serial Section	Chapters
1	1-6
2	7-13
3	14-17
4	18-19
5	20-22
6	23-26
7	27-30
8	31-33
9	34-35
10	36-39
11	40-42
12	43-44
13	45-48
14	49-51
15	52-53
16	54-56
17	57-59



Narrative
of the life
of
Frederick Douglass

NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS:

AN AMERICAN SLAVE

Frederick Douglass

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Overview

Critical Commentary. Frederick Douglass's autobiography, *Narrative of the Life of Frederick Douglass: An American Slave,* is a text which is often taught in history classes. Written just two decades before the Civil War, much of its content provides a forum for discussion on the issue of slavery and other related developments which led to the split between the Northern and Southern states and ultimately to war. With its obvious historical implications and values, why introduce this text into an English classroom? The focus in some schools is an interdisciplinary approach in which a social studies instructor and an English instructor present history and literature side by side and intermingled. This text lends itself well to such an educational program. One question that arises from an interdisciplinary study and proves to be of critical interest to both teachers and students in this approach is whether writing about history is ultimately a form of literature. And if so, when?

One avenue to resolving the issue would be to compare a history textbook to an English anthology. But, given a text that is enmeshed in a specific time period, which documents events in what appears to be a literary form, the more challenging activity would be to examine this non-fiction documentary using the same standards that a literary critic would use in approaching a poem or a piece of prose writing. Granted, these genres are not the same as an autobiography, but challenging Douglass's work as a piece of art instead of as a piece of history, or fact reporting, provides an exciting entry into the text.

Through a New Critical approach, with or without the interdisciplinary backdrop, students and teachers will ultimately arrive at the conclusion that Douglass's work can be considered a piece of literature. Through a close textual reading, one will discover that Douglass used literary techniques to develop a most persuasive and moving piece of literature. Indeed, certain passages even read like an exaggerated romantic tale of a hero overcoming tremendous odds. Therefore, by focusing on language and structure, the New Critical approach will uncover ironies, tensions, and paradoxes in the text which bring meaning and life to his story.

It is not enough, though, simply to ask, "Is this a piece of literature?" A step-by-step procedure and direct interaction with the text, a discovery of Douglass's motives for writing, and an investigation of textual meaning are necessary in order to answer the larger question. Thus, students need to consider: Was Douglass using a literary style to create history? Or was Douglass, consciously or unconsciously, trying to document history in a piece of literature (and in a new literary form at that: the slave narrative)? These questions are best resolved by scrutinizing the language and the events of the narrative. Not only was Douglass careful in plotting major events that occurred in his life, but he selectively and appropriately included only those which would bring about the greatest meaning to his audience. Moreover, through various opposing images or underlying contradictions, Douglass presents the reader with these binary oppositions so that the reader may derive meaning from "points of disjunction." In other words, meaning is found in what has been explicitly stated in the text juxtaposed against another implicit or explicit image.

These binary oppositions are set in the novel from the very first chapter. As Douglass opens his work, he states the exact location of his birth, but he is unable to provide an accurate time or date.

> By far the larger part of the slaves know as little of their age as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus ignorant. I do not remember to have ever met a slave who could tell of his birthday. They seldom come nearer to it than planting-time, harvest-time, cherry-time, spring-time, or fall-time. A want of information concerning my own was a source of unhappiness to me even during childhood. The white children could tell their ages. I could not tell why I ought to be deprived of the same privilege.

In order to establish meaning, the student should extract the predominant images from the above passage. It would appear that Douglass has arranged these juxtapositions which are intermingled in the text and require the reader to extract and connect these images:

slaves = horses = (animals)
slaves = ignorance = (primitive)
birthday = planting time = (cyclical time)
white = birthday = (knowledge)

In extending and connecting these even further, the predominant images include:

master = white = knowledge	vs.	slave = black = ignorant
cultured	vs.	primitive
linear time	vs.	cyclical time
civilized	vs.	animal/brute-like

Douglass presents some connected images that work against other connected images. Where there are gaps, the reader should fill in with the image's implicit opposite or an equivalent term, depending upon what the text seems to be calling forth. Where there are two strong explicit images, the reader should link these in order to resolve any ambiguities and discover the basic tensions.

It is clear then that a basic approach to this text lies in identifying predominant images, observing the connotation of words, noting the events and their order, finding ironies and paradoxes, and generally unpacking the text to discover its meaning and ultimately its function.

Although New Criticism is the fundamental approach used in this unit, reader response is another worthwhile critical approach to employ with this text. The descriptions and details of Douglass's slave life are quite vivid and may be upsetting to the readers. A reader response journal would prove valuable while engaging the text, as students would have an outlet for venting their feelings of sympathy, outrage, or shock. Moreover, the teacher may wish to assign journal partners so that the students respond not only to the text itself, but also to each other's feelings. A journal partnership enables the students to carry on a dialogue of questions and feelings through writing, thereby removing the teacher-authority and clearing the way for sincere expressions.

Finally, there are additional angles and questions that a teacher and students may wish to pursue. Douglass's work is a document of his life and an attempt to write a new literary form as well as an expression and extension of himself. Douglass used his text and the process of writing to shed an old self and create a new one. Douglass was writing for a group of Abolitionists shortly before the war. Although it has been argued that the Abolitionists used Douglass to create a piece of political propaganda to unite and encourage anti-slavery groups, another answer is possible: Douglass wrote to work through a painful past and at the same time to preach a moral message. His text developed for him a new identity, not of a freedman, but of a free man. Thus, he had to establish himself and create a voice of his own in a society where the only voice that mattered or was heard was that of the white, middle or upper class male. It is possible to trace this development through the text as Douglass moves from having no voice as a young slave, to hearing the voice of his soul but not sharing it as a youth, to finally obtaining a vocal and written voice as a free black man. Students might be encouraged to trace this development through discussion of these questions: Was Douglass purging an old identity for a new one? How did the documentation of his movements from master to master reflect his identity changes and his desire to be free? Was Douglass releasing emotional traumas through his writing? Was he just trying to teach the general public a moral lesson?

This book is filled with so much material that it seems any approach will bring about a great deal of student interaction and participation, not only with the text but also with the teacher and each other. New Criticism and reader response offer ways to understand and respond to Douglass's message, to feel his struggle firsthand, and to examine the methods by which he brings the reader to this understanding.

Potential for Teaching. The *Narrative* can be used in almost any thematically organized or chronological study of American literature. Although this Guide is geared for eleventh or twelfth grade students, almost any ability level will surely benefit from the study. It is also adaptable for an eighth grade level. Because of the versatility of the text, students may use close reading to examine Douglass's choice of words and events to arrive at a meaning. They may also develop writing skills through response journals. In addition, students may wish to analyze the character and track his various journeys, examine the author's narrative structure, research the historical context in which the story was written, discuss the social attitudes that Douglass portrays in his text, and identify strong images. The bottom line in this unit, though, is to answer this question: Is this a piece of literature? Students may decide that they cannot arrive at an absolute answer, but the processes through which they move in order to arrive at such a conclusion are probably more beneficial than the answer itself.

Challenges for Adolescent Readers. There are few elements in this text that will cause a reader great difficulty. Average and even low-achieving eighth graders can tackle the language and content. It is necessary to define the term "binary opposition" and show the students how to identify those "points of disjunction." If the students are a low-achieving group, it will be necessary to monitor and direct their reading of the text and lead them to the points of study. However, a reader response journal draws out many of the focuses included in the unit and it is just a matter of sharing perceptions and asking directed questions in order to help the students meet the objectives of the lesson. As students are generally quite eager to refer to the text, the challenge lies more with the teacher, who must allow the students to share their feelings, explore the images they have drawn from the text, and then take them back through a New Critical analysis to uncover meanings and thus deal with the "big" questions.

Suggested Instructional Objectives

After reading *Narrative*, the students will be able . . .

(New Critical)

1. to examine the form and content and conclude whether or not this text can be considered literature

2. to explain how Douglass's text integrates form and content to produce a persuasive piece of writing

3. to identify the images of power as presented by Douglass and explain how they perpetuated the institution of slavery
4. to list Douglass's stated motives for writing *Narrative*
5. to trace the contrasts between city and country life and tie them into Douglass's perceptions of Northern and Southern living
6. to extract binary oppositions from the text and derive conclusions from Douglass's use of this technique
7. to identify words that direct the reader's sympathies
8. to identify how Douglass obtains his desire for freedom and track the changes in character which strengthen his story

(Reader Response)

9. to share reactions to Douglass's brutal scenes of slavery and explain how they make the reader empathize with Douglass
10. to explore personal feelings on the issue of slavery before and after reading the text
11. to decide if Douglass's mode of writing and choice of events have positive or negative effects on the reader
12. to react to Douglass's feelings about various social, political, and religious groups

Prereading and Postreading Activities

Prereading Activities to Introduce the Book.

1. In order to decide whether or not *Narrative* fits into the category of history or literature or both, it is necessary to find out just how the students perceive these two categories. In this activity, students should brainstorm the elements found in a historical text and in a literary work. The teacher may wish to make two columns on the board and allow the students to place words or phrases appropriately. Have students copy this list and place it in a highly visible area of the room.
2. Using a graphic organizer (see Appendix A), a history textbook, and an English anthology, have the students compare and contrast the two sources. In groups, students will take an inventory of both and place the differences and similarities on the graph. Each leader may then present the group's findings.

3. Have students, in small groups, examine an actual selection from a history book and a short story from an English anthology. A good short story for comparison might be "A Mystery of Heroism" by Stephen Crane. Emphasize differences in point of view, word choice, mood, tone, and attitude, and discuss whether or not the history selection is objective. Or, are there opinions intermingled with facts? Which piece do the students prefer and why? What purposes does each of these selections serve?

4. Ask the students to compile criteria of a "good story" in their journals.

5. Ask students, individually, to research one of the pioneering abolitionists and prepare a one- or two-page report on the person's background and involvement in the movement. Choose from the list below:

   Peter Williams
   Robert Purvis
   George B. Vashon
   Abraham Shadd
   James McCrummell
   Charles Lenox Remond
   Henry Highland Garnet
   William Wells Brown
   William Lloyd Garrison
   Harriet Tubman
   J. W. C. Pennington
   Alexander Crummell
   John B. Russwurm
   Samuel Ringgold Ward
   Martin R. Delany
   Sojourner Truth

6. Have students respond (in their journals) to the following quotation: "Where there is no struggle, there is no growth." Ask them to apply this to a difficult experience they might have had and predict how this quotation might apply to Douglass's story.

7. Have students complete a journal entry in which they assess their feelings on slavery.

8. The teacher should define the terms "binary opposition" and "antitheses." For practice in identifying these elements in a text, use portions of Jesse Jackson's National Democratic Convention speech. (See Appendix B.)

9. As a class activity, the teacher and students can define the terms "narrative" and "autobiography," list the qualities of these modes, and display the list in the room.

Although the text is short enough to read all at once, in this unit the text is divided into three sections so that students can stop to note that Frederick Douglass's character continually develops and his desire for freedom becomes stronger as he grows older. The following activities will help bring greater meaning to the students. Some of these correspond with the Guide for Reading and have been so indicated by an asterisk.

Prereading Activities for Section I (Chapters 1-4).

1. Have students write a brief description of their first few years of life. Include day and date of birth, time, location, and anything of interest that they have heard from parents or relatives. Share responses and discuss the events that students have included.

2. Have students recall the important events in their early years and construct a time line that orders these events. Leave enough room for students to add to it.

Postreading Activities for Section I.

1. Have students compare Douglass's introduction to the ones they wrote on their own lives. What sort of similarities and differences do the students observe? Why wasn't Douglass able to be as accurate as the students were?

*2. Have students identify the oppositions that are revealed to the reader in Chapter I and discuss the meanings that Douglass seems to be trying to convey.

*3. Have students list the names of all the owners and overseers who serve as masters to Douglass. Record his descriptions of each and examine the way in which Douglass presents each of these men. It also might be helpful to outline the relationships of these men to each other. Discuss Douglass's attitude toward these men as a young boy. Later, refer to these descriptions to see if his attitude changed as he matured.

4. Have the students locate and discuss the connotative language used in the text and share the ways in which it affects the reader.

5. Have the students select the most powerful passage in this section and respond to it in a journal entry. Ask them to include why they chose the passage, how it makes them feel, and why they think Douglass would include such a passage in his text.

Prereading Activities for Section II (Chapters 5-9).

1. Ask the students to write a brief journal entry on how they have felt or would feel if they had to make a sudden move to a new city or a new country. How would they feel if they had to be separated from their families? Have the students predict Douglass's response to his move from the country to the city without any of his relatives.

2. Introduce the terms *abolitionist* and *emancipation*.

*3. Have the students make a list of comparisons and contrasts of city and country life. Ask the students to look for Douglass's perceptions of both.

*4. Douglas often comments on the various power relationships in his life. Have the students look for images or descriptions of power as presented by Douglass.

Postreading Activities for Section II.

1. Have students answer the following questions in their response journals and then compare responses:

    A. How did Douglass learn to read and write? Why did these processes bring him so much pain?

    B. Why did reading and writing give Douglass a feeling of power?

    C. Did learning how to read and write put Douglass on equal terms with his master? If so, how? If not, why?

    D. What were the major differences between city and country life? What attitude did Douglass hold toward each?

    E. What general statements can you make about Douglass's attitudes towards his masters, their wives, women slaves, and religious groups?

    F. What is the significance of the accurate dates mentioned in the beginning of Chapter 9?

    G. How can we still consider Douglass as "mute," even though he can read and write?

    H. What keeps Douglass's hope for freedom alive?

2. Revise the list of the various power images presented in Chapters 1-9. Do the students perceive any new messages?

Prereading Activities for Section III (Chapters 10-11).

1. Ask students to map out Douglass's movements from a young slave boy to his days with Mr. Covy and to mark the important changes in his life.

2. Ask students to make a prediction as to whether or not Douglass is going to escape and, if so, how.

Postreading Activities for Section III.

1. Have students identify images of freedom.

2. These questions might stimulate productive discussion of this section:

    A. Why did Douglass refuse to reveal details about his escape?

B. Why did Douglass have a difficult time deciding whether or not to escape?

C. Douglass wrote, "This battle with Mr. Covey was the turning point in my career as a slave." Why did Douglass describe his enslavement as a "career"? Is this the only turning point in Douglass's life?

D. How many sides of Douglass does the reader see? Can you identify them? Was Douglass creating an identity by writing about himself or is his identity revealed through the events that he shares?

E. After *Narrative* was published, Douglass went back to the text to revise it and as a result published his story two more times in the books, *My Bondage and My Freedom* and *The Life and Times of Frederick Douglass*. Why would Douglass feel the need to write his autobiography two more times?

F. In the last chapter of the book, Douglass makes comparisons between the North and the South and, as a result, leaves the reader with some distinct impressions of the two areas. Draw out Douglass's descriptions and formulate some conclusions about the people, their attitudes, and the quality of living. Do you think these descriptions are accurate?

G. Does Douglass finally obtain a voice that will be heard?

Postreading Activities for the Entire Book.

1. Students should reread their journal entry on their feelings about slavery. Have them write another entry after finishing the book, reassessing their feelings, and explaining how their opinions may or may not have changed. Ask them to indicate specific passages in the text that might have influenced them and to describe in detail the emotions that the selections provoke. Allow the students to exchange journals with a partner and respond to their peer's entry.

2. Present this poem to the class and have the students relate it to Douglass's story. In a journal entry, students should relate the last two lines of the poem to the last chapter of *Narrative*.

I saw a man pursuing the horizon;
Round and round they sped.
I was disturbed by this;
I accosted the man.
"It is futile," I said,
"You can never ---"

"You lie," he cried,
And ran on.

--Stephen Crane

3. In either a discussion or an essay, have the students explain how Douglass used literature as a tool and how writing this book broke stereotypes and strengthened his character. They should provide examples from the text to support their arguments.

4. Based upon the Prereading Activities, the class should decide if Douglass has written a piece of literature. The following questions can be used to help the students to arrive at a conclusion:

    A. Considering the list that the class generated at the beginning of our study, do you think Douglass's work is indeed a narrative?

    B. Is the text purely factual? Does it read like a fictional story? Identify passages which seem to be factual and other passages which read like fiction.

    C. Choose passages or phrases that remind you of a romantic tale of a hero working through some tremendous struggle.

    D. Does a good autobiography depend upon memory or imagination or both?

    E. Examine Douglass's apostrophe in Chapter 10 (p. 96 in the John Quarles, Belknap Press edition). Discuss the content of this passage and how Douglass is making a point in this literary mode. Try placing this selection in the form of a poem. Allow groups of students to come up with their own arrangements. Is this effective in the middle of his *Narrative*?

    F. Identify the event that appears to be the most important in Douglass's life, based upon the amount of space given to that event. State the event, find the pages on which it is located, and identify the kinds of literary techniques Douglass employs. Does it read like a rambling journal entry? Are there underlying ironies or paradoxes? Is it strictly factual, or has Douglass used carefully selected connotative words? What kinds of feelings do you think he was trying to evoke in the reader? Is this a valid method for judging the work? Are we, as critics, accurate? Write a short summary of your views based upon these questions and others that might have arisen in class.

G. Assess the lists of characteristics of both a history text and a literature text from Prereading #2. Do these lists need to be revised? Can you place Douglass's work into one of these categories or does it fall into the middle "gray area"?

5. Have the students put together their own narrative using the journal entries and timeline related to important events in their own lives. Students may add visuals such as pictures or photographs as well as a cover and title page.

Evaluation

In addition to some evaluation of students' journal entries, the teacher may wish to consider the following:

1. Have the students summarize their journal entries and explain any new insights they have received from *Narrative*. The teacher could grade this instead of the several assigned journal entries on this subject.

2. Have the students respond to one or more of the following essay questions:

   A. Trace Douglass's development from a young slave to an active Abolitionist, citing the events that encourage his eventual escape north. Explain how knowledge was real power for Douglass.

   B. Explain how the form of a "narrative" was probably the best way to share the slave experience. Detail how Douglass's choice of words and selection of events strengthened his message.

   C. Identify the intended audience of Douglass's novel and decide whether or not he effectively spoke to that audience, providing examples to support your opinion.

   D. In your opinion, was Douglass recording history or creating a new type of literature, that of the slave narrative? Defend your opinion.

3. The teacher may wish to ask the students to discuss the relevance of selected passages as they relate to the meaning of Douglass's account.

Related Works

1. *The Red Badge of Courage* (Stephen Crane). The reader experiences the Civil War from the perspective of a young white soldier.

2. *Confessions of a Slave* (Nat Turner). This is Nat Turner's speech delivered at his trial on November 5, 1831.

3. *Huckleberry Finn* (Mark Twain). A classic American novel that explores the relationship between a young white boy and his slave companion.

4. *The Color Purple* (Alice Walker). The story of a young woman who experiences both oppression and prejudice in the society in which she lives.

5. *Up From Slavery* (Booker T. Washington). This is another classic slave narrative.

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Guide for Reading

Narrative of the Life of Frederick Douglass

The following guide will help the teacher focus on the various symbols, strong images, connotative language, and important events, attitudes, and motivations revealed through the text. This sheet should serve as the teacher's guide, although it can be adapted for use by students.

Section I.	Chapters 1-4
Section II.	Chapters 5-9
Section III.	Chapters 10-11

Binary Oppositions.

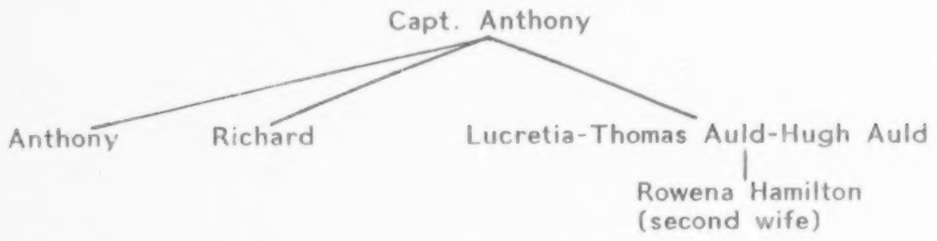
master-white-knowledge	slave-black-ignorant
cultured	primitive
linear time	cyclical time
civilized	brute-like
male	female
power	submission
moral	immoral
light/day	dark/night
clean	tar/black/defiled
verbal	mute
country/South/slavery	city/North/freedom
rational	irrational

There are many more oppositions that the students can discover. The irony here is that even though the slaves are thought to be the primitive ones, Douglass really shows the masters--white men and women--as possessing these qualities. While the children eat like pigs because of the lack of proper serving and eating utensils, Douglass really wants the reader to see the masters as the savage animals with primitive minds for treating the slaves in such a brutish manner.

Masters and Their Descriptions.

Colonel Lloyd: owner of the Great Farm House plantation; owned 300-400 slaves and some neighboring farms

Captain Anthony: Colonel Lloyd's clerk and superintendent; Douglass's master; "not a humane slave holder."



Mr. Plummer: "miserable drunkard, profane swearer, savage monster."

Mr. Severe: "He was a cruel man . . . a profane swearer . . . seemed to take pleasure in manifesting his fiendish barbarity."

Mr. Hopkins: "He whipped, but seemed to take no pleasure in it. He was called by the slaves a good overseer."

Mr. Austin Gore: "proud, ambitious, and persevering, artful, cruel and obdurate."

Mr. Hugh Auld and Mrs. Auld: Mrs. Auld initially "a woman of the kindest heart and finest feeling"; "face of heavenly smiles, voice of tranquil music."

Mr. Thomas Auld: "The husband and wife were well matched being equally mean and cruel."

Mr. Covey: "He was called among the slaves, 'snake.'"

Mr. William Freeland: "an educated Southern gentleman . . . open and frank, no pretentions to or profession of religion."

Country vs. City.

Country: uncultured, primitive, wild with barefoot women and half-naked children, strong, irrational.

City: cultured, refined, everyone a human being, rational.

North vs. South.

South: poor, agrarian, ugly, unjust, hypocritical

North: wealthy, industrial, clean, stronger, more honest in moral, political, and religious beliefs.

Power Relations.

-master to slave

-master to wife

-slavery over rational thought (masters beating slaves)

-truth over conscience

-deception over the innocent

-irresponsible power wielded over the vulnerable

-intimidation over the weak and powerless

-financial

A Slave's Progression From "Mute" to "Verbal."

The following quotations trace Douglass's progression from a young slave, afraid to say anything, to a freedman who is able to address an audience of white men and women on the horrors of slavery. The teacher may want the students to search their texts in order to extract quotations that support this theme.

1. "To all these complaints, no matter how unjust, the slave must answer never a word. Colonel Lloyd could not brook any contradiction from a slave." (Chapter 3)

2. "The slaveholders have been known to send in spies among their slaves, to ascertain their views and feelings in regard to their conditions. The frequency of this has had the effect to establish among the slaves the maxim, that a still tongue makes a wise head." (Chapter 3)

3. "I now understood what had been to me a most perplexing difficulty--to wit, the white man's power to enslave the black man. It was a grand achievement, and I prized it highly. . . . I was gladdened by the invaluable instruction which, by the merest accident, I had gained from my master. Though conscious of the difficulty of learning without a teacher, I set out with high hope, and a fixed purpose, at whatever cost of trouble, to learn how to read. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instruction, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results which, he said, would flow from teaching me to read." (Chapter 6)

4. "I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled, "The Columbian Orator." Every opportunity I got, I used to read this book. . . . I read them [choice documents in the book] over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which frequently flashed through my mind, and died away for want of utterance." (Chapter 7)

5. "If at any one time of my life more than another, I was made to drink the bitterest dregs of slavery, that time was during the first six months of my stay with Mr. Covey. Mr. Covey succeeded in breaking me. I was broken in body, soul and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed . . . and behold a man transformed into a brute." (Chapter 10)

6. "I have observed this in my experience of slavery--that whenever my condition was improved, instead of increasing my contentment, it only increased my desire to be free and set me thinking of plans to gain my freedom." (Chapter 10)

7. "While attending an anti-slavery convention at Nantucket, on the 11th of August, 1841, I felt strongly moved to speak, and was at that time much urged to do so by Mr. William C. Coffin, a gentleman who had heard me speak in the colored people's meeting at New Bedford. It was a severe cross, and I took it up reluctantly. The truth was, I felt myself a slave, and the idea of speaking to white people weighed me down. I spoke but a few moments, when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my breathen." (Chapter 11)

Appendix A

Differences	Similarities	Differences

Appendix B

"America Must Never Surrender . . ."

--The Rev. Jesse Jackson

This is the prepared text of a speech delivered July 19, 1988, by the Rev. Jesse Jackson at the Democratic National Convention.

When I look out at this convention, I see the face of America--red, yellow, brown, black, and white, all precious in God's sight--the Rainbow Coalition. All of you think you are seated. But you're really standing on someone's shoulders. Ladies and gentlemen, Rosa Parks.

I want to express my deep love and appreciation for the support my family has given me over these past months. They have endured pain, anxiety, threat, and fear. But they have been strengthened and made secure by a faith in God, in America and in you. Your love has protected us and made us strong. To my Jackie, the foundation of our family; to our five children whom you met tonight; to my mother, Mrs. Helen Jackson; and to my grandmother, Mrs. Matilda Burns; my mother-in-law, Gertrude Brown; I want to thank them for their unconditional support. I am grateful.

I offer my appreciation to Mayor Andrew Young, who has provided such gracious hospitality to all of us this week. And a special salute to President Jimmy Carter. He restored honor to the White House after Watergate. He gave many of us a special opportunity to grow. For his kind words, and for the votes of every other member of his family, led by Billy and Amy, I offer him my special thanks.

My right and my privilege to stand here before you has been won--in my lifetime--by the blood and the sweat of the innocent.

Twenty-four years ago, Fanny Lou Hamer and Aaron Henry--who sits here tonight--were locked out on the streets of Atlantic City, the head of the Mississippi Freedom Democratic Party. Tonight, a black and white delegation from Mississippi is headed by Ed Cole, a black man.

Many were lost in the struggle for the right to vote. Jimmy Lee Jackson, a young student, gave his life. Viola Luizzo, a white mother from Detroit, called "nigger lover," brains blown out at point-blank range. Schwerner, Goodman, and Chaney--two Jews and a black--found in a common grave, riddled with bullets in Mississippi. The four darling little girls blown up in the church in Birmingham, Alabama. They died that we might live.

Dr. Martin Luther King lies only a few miles from us. Tonight he must feel good as he looks down upon us. We sit here together, a rainbow--the sons and daughters of slavemasters and the sons and daughters of slaves sitting together around a common table, to decide the direction of our party and our country. His heart would be full tonight.

As a testament to the struggles of those who have gone before; as a legacy for those who will come after; as a tribute to the endurance, the patience, the courage of our forefathers and mothers; as an assurance that their prayers are being answered, their work was not in vain, and hope is eternal; tomorrow night my name will go into nomination for the presidency of the United States.

We meet tonight at a crossroads, a point of decision. Shall we expand, be inclusive, find unity and power? Or suffer division and impotence?

We come to Atlanta, the cradle of the Old South, the crucible of the New. Tonight there is a sense of celebration because we have moved, fundamentally, from racial battlegrounds by law, to economic common ground, with the challenge to move to moral higher ground.

Common Ground! Think of Jerusalem--the intersection where many trails met. A small village that became the birthplace for three great religions--Judaism, Christianity, and Islam. Why was this village so blessed? Because it provided a crossroads where different people, different cultures and different civilizations could meet and find common ground. When people come together, flowers always flourish and the air is rich with the aroma of a new spring.

Take New York, the dynamic metropolis. What makes New York so special? It is the invitation of the Statue of Liberty--"Give me your tired, your poor, your huddled masses yearning to breathe free." Not restricted to English only. Many people, many cultures, many languages--with one thing in common, they yearn to breathe free. Common ground!

And tonight in Atlanta. For the first time in this century we convene in the South. A state whose governors once stood in schoolhouse doors. Where Julian Bond was denied his seat in the state Legislature because of his conscientious objection to the Vietnam War. A city that, through its five black universities, has graduated more black students than any city in the world. Atlanta, now a modern intersection of the New South.

Common ground! That is the challenge to our party tonight. Left wing. Right wing. Progress will come not through boundless liberalism nor static conservatism, but at the critical mass of mutual survival. It takes two wings to fly. The Bible teaches that when lions and the lambs can lie down together and none will be afraid, there will be peace in the valley.

It sounds impossible. Lions eat lambs; lambs sensibly flee from lions. Yet even lions and lambs can find common ground. Why? Neither lions nor lambs want the forest to catch fire. Neither lions nor lambs want acid rain to fall. Neither lions nor lambs can survive nuclear war. If lions and lambs can find common ground, surely we can.

The only time we win is when we come together. In 1960, Kennedy beat Nixon by only 112,000 votes. He brought us together, and reached out. He had the courage to defy his advisers, and inquire about Dr. King's jailing in Albany, Georgia. We won by the margin of our hope, inspired by courageous leadership.

In 1964, Lyndon Johnson brought us together and we won. In 1976, Jimmy Carter unified us again and we won. And when we do not come together we never win. In 1968, division and despair in July led to our defeat in November. In 1980, rancor in the spring and summer led to defeat in the fall. When we divide, we cannot win. So our challenge here is to find common ground.

Tonight I salute Governor Michael Dukakis. He has run a well-managed and a dignified campaign. No matter how tired or how tried, he always resisted the temptation to stoop to demagoguery. I have watched a good mind fast at word, with steel nerves, guiding his campaign out of the crowded field without appeal to the worst in us. I have watched his perspective grow as his environment has expanded. I've seen his toughness and tenacity close up and know his commitment to public service.

Mike Dukakis' parents were a doctor and a teacher. My parents were a maid and a janitor. There is a great gap between Brooklin, Massachusetts, and Haney Street in Greenville, South Carolina. He studied law. I studied theology. There are differences in experiences and perspectives. But the genius of America is that out of the many we became one. Providence has enabled our paths to intersect.

His foreparents came to America on immigrant ships. My foreparents came to America on slave ships. But whatever the original ships, we are both in the same boat now. Our ships could pass in the night--if we had a false sense of independence--or they could collide and crash, and we would lose our passengers. But we can seek a higher reality and a greater good. Apart we can drift on the broken pieces of Reaganomics, satisfy our baser instincts, and exploit the fears of our people. At out highest, we can call upon our noble instincts and navigate the vessel to safety.

The greater good is the common good. As Jesus said, "Not my will, but thine be done." It was a way of saying there is a higher good beyond personal comfort or position. The good of our nation is at stake. Its commitment to working men and women, to the poor and the vulnerable, to the many in the world.

With so many guided missiles and so much misguided leadership, the stakes are very high. Our choice? Full participation in a Democratic government or more abandonment and neglect.

So this night, we choose not a false sense of independence, not our capacity to survive and endure. Tonight we choose interdependency, and our capacity to act, to unite for the greater good.

Governor Dukakis and I share a common commitment to new priorities, to expansion and inclusion. A commitment to a shared national campaign strategy, and involvement at every level. A commitment to new priorities that ensure that hope will be kept alive.

Common ground is a commitment to a legislative agenda for empowerment--to the Conyers Bill for universal, same-day voter registration, to D.C. statehood, to enforcement of set-asides enacted under the leadership of Rep. Parren Mitchell and Gus Savage, to the Dellums bill for comprehensive sanctions against South Africa. Commitment to a new direction.

Common ground is found in commitment to new priorities, to expansion and inclusion. A commitment to expanding participation in the Democratic Party at every level. A commitment to a shared national campaign strategy, and involvement at every level. A commitment to new priorities that ensure that hope will be kept alive.

Common Ground. Where do we find common ground? At the point of challenge. This campaign has shown that politics need not be the marketing of policies packaged by pollsters and pundits. Politics can be a moral arena where people come together to find common ground.

We find common ground at the plant gate that closes on workers without notice. Common ground at the farm auction where a good farmer loses his land to bad loans or diminishing markets. Common ground at the school yard where teachers cannot get adequate pay, students can't find a scholarship, can't make a loan. Common ground at the hospital admitting room, where the sick lie dying, unable to go up to a bed that's empty waiting for the insured to get sick.

Common ground. What is leadership if not present help in a time of crisis? So I have met you at a point of challenge. In Jay, Maine, where paper workers were striking for fair wages. In Greenfield, Iowa, where family farmers struggle for a fair price. In Cleveland, Ohio, where working women seek comparable worth. In McFarland, California, where the children of Hispanic farmworkers may be dying from a poisoned land--dying in clusters with cancer. In the AIDS hospice in Houston, Texas, where the sick support one another, too often rejected even by their loved ones.

Common ground. America is not a blanket, woven from one thread, one color, one cloth. When I was a child in South Carolina, and Momma couldn't afford a blanket, she didn't complain and we didn't freeze. Instead she took pieces of old cloth--patches--wool, silk, gabardine, croker sack--only patches barely good enough to shine your shoes with. But they didn't stay that way long. With sturdy hands and a strong cord, she sewed them together into a quilt, a thing of power, beauty, and culture. Now we must build a quilt together.

Farmers, when you seek fair prices, you are right--but your patch isn't big enough. Workers, when you seek fair wages, you are right, but your patch isn't big enough. Women, when you seek comparable worth and pay equity, you are right--but your patch isn't big enough. Mothers, when you seek Head Start, prenatal care and day care, you are right--but your patch isn't big enough. Students, when you seek scholarships, you are right--but your patch isn't big enough.

Blacks and Hispanics, when we fight for civil rights, we are right--but our patch isn't big enough. Gays and lesbians, when you fight against discrimination and for a cure for AIDS, you are right--but your patch isn't big enough. Conservatives and progressives, when you fight for what you believe, you are right--but your patch isn't big enough.

But don't despair. When we bring the patches together, make a quilt, and turn to each other and not on each other, we the people always win. George Bush will be off to private life, leave Washington on a one-way ticket, a super saver.

We stand at the end of a long, dark night of reaction. We stand tonight united in the commitment to a new direction. For almost eight years, we have been led by those who view social good coming from private interest, who viewed public life as a means to increase private wealth. They have been prepared to sacrifice the common good of the many to satisfy the private interests of a few.

We believe in a government that is the tool of democracy in service to the public health, education, affordable housing, not an instrument of aristocracy in search of private wealth. We believe in government by, of and for the people. We must now emerge into a new day and a new direction.

Reaganomics. Reaganomics was based on the belief that the rich had too much money and the poor had too little. So reverse Robin Hood--take from the poor and give to the rich. Today--seven years later--the richest 1 percent of out society pay 20 percent less in taxes. The poorest 10 percent pay 20 percent more. Reaganomics.

Reagan gave the rich and powerful a multi-billion-dollar party. Now when the party's over, he expects the people to pay for the damage. But we say, let us not raise taxes on poor and middle-class people. The rich and the corporations must pay their fair share of taxes. Let those who had the party pay for the party. Reaganomics!

We are spending over $150 billion a year defending Europe and Japan 43 years after the war is over. We have more troops today in Europe than we had seven years ago. Yet the threat of war is ever more remote. Germany and Japan are now creditor nations; we are a debtor nation. Let them share more of the burden of their own defense. We can use some of the money to invest in prenatal care, Head Start and day care, to invest in education, to invest in our children that they might grow, and strengthen this country from the inside out.

We must reverse Reaganomics. For that we need bold leadership, sound ideas, and a new direction. Authentic leaders do not follow public opinion polls, they mold opinion. They set moral tone, define priorities, and forge a mandate for change.

Leaders address the moral challenge of their day. The moral challenge of our day is economic violence. Plants that close on workers without notice. Economic violence. Consumers gouged by corporate greed. Economic violence. A minimun wage that keeps workers in poverty. Economic violence.

We must make sense. The No. 1 threat to our national security tonight is drugs. We must stop the flow of drugs into this country. Drugs are killing our children, threatening our neighborhoods, undermining our society. Educate the children, yes, but do not stop there.

We are spending $150 billion a year on drugs. Children are not buying $150 billion worth of drugs. Athletes are not laundering that money. Bankers are.

Let's get serious about a war on drugs. Bust the bankers who launder and the gun dealers who exploit. This party's platform commits us to a serious war on drugs. Convene the nations where the drugs are grown, offer them economic assistance for alternative crops. Strengthen our Coast Guard and Border Patrol to stop the drugs coming this way. Education and rehabilitation for those who are sick.

If the Democratic Party is in the White House, we will significantly reduce the flow of drugs. But you must cut the demand for drugs. It must be a partnership, a bond between the government and the people.

Poor people . . .

We must defend the poor and deliver the needy. Today in Reagan's America there are more poor people than ever. Most poor people are not black or brown. Most poor people are young, white, and female. But what does it matter? Red, white, black, or brown. A hungry baby's belly turns inside out--color it hunger, color it pain.

Most poor people are not on welfare, they work hard every day that they can. They sweep the streets. They work. They catch the early bus. They work. They pick up garbage. They work. They feed our children in school. They work. They take care of other people's children and cannot care for their own. They work.

They make the beds in the hotels we sleep in. They wear uniforms. No one refers to them by name. Hey you, here, go, do. They work every day that they can. They work in hospitals. They mop the floors. They wipe the fevered bodies of the sick. They empty their bed pans. They clean out their commodes. No job is beneath them. And yet, when they get sick, they cannot lie in the bed they made up every day. America is a better nation than that. We are a better nation than that.

Peace in the world.

Leadership must address the high moral challenges of our day. In the nuclear age, war is irrational. Strong leadership can never let the desire to look tough stand in the way of the pursuit of peace.

Leadership. We can take the lead to reverse the nuclear arms race.

At the very least, we should pledge--a pledge the Soviet Union has already made--that we will not be the first to start a nuclear war. First use leads to first retaliation and to mutual annihilation. Suicide is not a rational defense policy. We must choose another way.

Leadership. We can build common security with the Soviet Union, Shared efforts to work for peace. Joint ventures to wipe out malnutrition in the world, to explore the heavens, to develop them for peaceful purposes. Star Wars or a space development initiative. Redeem scientists held hostage by this mad arms race.

Leadership. We must change our policy towards the Third World. Support international law. Respect self-determination. Defend human rights. Foster economic growth. Be consistent.

Leaders must address the critical struggles in the world today.

We can have peace in Central America. Stop the illegal war on Nicaragua, and join the regional peace process that offers dialogue and hope.

We can have peace in the Middle East. Mutual recognition for mutual security, land of peace. We must know that Israeli security and Palestinian self-determination are two sides of the same coin. Security for Israel and its borders, its people. Justice for Palestinians--peace for both. Reopen and expand Camp David. Help rebuild Lebanon. And pursue peace in the Persian Gulf. Seek the release of Terry Anderson and hostages. We reach out to them tonight.

We must have freedom in South Africa. Enforce comprehensive sanctions against the terrorist state. Get South Africa out of Angola, free Namibia, support the frontline states in their struggle against South African aggression.

We can act to end the austerity and desperation that burdens Latin America and Africa. Engage our allies, relieve their debt, offer a Marshall Plan for growth and development. Their debt is a factor in our deficit.

To do all of this we need bold leadership and a new direction. Our challenge is put forth in the words of a poem:

> We have mastered the air, conquered the sea, annihilated distance and prolonged life, but we aren't wise enough to live on this earth without war and without hate.
> I am tired of sailing my little boat
> Far inside the Harbor bar
> I want to go out where the big ships float.
> Out on the deep where the great ones are.
> And should my frail craft prove too slight
> For waves that sweep those billows o'er,
> I'd rather go down in the stirring flight
> Than drowse to death by the sheltered shore.

Dare to Dream.

We can win. But we must not gain the whole world and lose our own soul. Our soul is our youth. We mustn't lose them to drugs, violence, premature pregnancy, suicide, cynicism, pessimism, and despair. We must challenge our youth with high visions, hope and dreams. They must not be put in an environment or taught to submerge their dreams.

Young people, I challenge you this night, exercise the right to dream. Face reality, but don't with the way things are, dream of things as the way they ought to be. Face pain, but love, hope, faith, and dreams will help you to rise above pain. Use hope and imagination as weapons of survival and progress. Use hope to motivate you and love to obligate you to serve the human race.

Dream. Dream of peace. Choose the human race over the nuclear race. We must bury the weapons and not burn the people.

Young people, dream of a new value system. Dream of teachers who will teach for life, not just for a living. Dream of doctors, but doctors who are more concerned with public health than personal wealth. Dream of lawyers, but lawyers who are more concerned with justice than a judgeship. Dream of artists, but artists who will convey music and message, rhythm, and reason.

Dream of priests and preachers, but priests and preachers who will prophesy and not profiteer. Dream of authentic leaders who will mold public opinion against a headwind, not just ride the tailwinds of opinion polls. Dream of a world where we measure character by how much we share and care, not by how much we take and consume.

Never surrender.

America must never surrender to a high moral challenge.

America must never surrender to drugs. No first use in our policy; clinics for those who are sick. Not free needles and cynicism. Never surrender, go forward.

America must never surrender to malnutrition. We can feed the hungry and clothe the poor. We will never surrender, we will go forward.

America must never surrender to illiteracy. We will invest in our children. Never surrender, go forward.

America must never surrender to inequality. Women deserve comparable and pay equity. Women make 60 cents of every dollar a man makes. Yet they can't buy bread cheaper, they can't buy homes cheaper. Women deserve comparable worth and pay equity.

Our nation will never surrender to AIDS. People with AIDS deserve our compassion, but they deserve resources for research, expedited approval of drugs, a coordinated offensive to stop AIDS now.

Those in your wheelchairs, don't surrender. I know that people look down upon you. They try to break your spirit. But stay tall in your chairs. You are measured by the size of your character, not the height of your reach. Remember when this nation was down, we turned to Franklin Roosevelt, who could not stand on his legs, to put the nation back on its feet. I tell you this, I would rather have Roosevelt in a wheelchair than Reagan on a horse.

Never surrender, move forward.

You can make it.

My work to keep America strong and make America better is ancient and endless. We can win. When I stand here tonight, it has meaning for those who are down, those who are tired or bent. Don't give up. Hold on, for the morning comes. You can make it if you try. Hold on, the morning comes. How do I know?

I understand. I am the son of a teenage mother, who was the daughter of a teenage mother, I understand. I was not born with a silver spoon in my mouth. I understand.

You see Jesse Jackson on television, but you don't know the me that makes me me. Jesse Jackson is my third name. I am adopted. I never spent a night in my daddy's house. I really do understand.

Born in my mother's bed. She couldn't afford hospital care. I understand.

Born in a three-room house. Bathroom in the backyard, slop jar by the bed. I understand.

I am a working person's person. I wasn't born with a silver spoon in my mouth, but a shovel in my hand. My mother was a working mother. Went to work with runs in her stockings so that I could have new socks and not be embarrassed in school. I really do understand.

We didn't eat turkey at 3 o'clock on Thanksgiving Day, because Momma was off cooking someone else's turkey. We'd play football to pass the time till Momma came home. Around 6 we would meet her at the bottom of the hill, carrying back the leftovers from Ms. Marshall's table. I really do understand.

All these experts on subculture, underclass. I got my life degree in subculture. Looked down on. Rejected. Low expectations. Told you can't make it. I was born in the slum, but the slum was not born in me. And it wasn't born in you. You can make it.

Hold your head high. Stick your chest out. You can make it. I know it gets rough sometimes. Hold on, the morning comes. I know you get tired sometimes. Hold on, the morning comes. Suffering breeds character, character breeds faith, and in the end, faith will not disappoint.

The quest continues my friends. We are winning every day and in every way. We are so far from where we started and so close to where we are going. I don't feel no ways tired. The God we serve, that endowed our nation, did not bring us this far to leave us now. Keep hope alive. Keep hope alive. Keep hope alive.

The French Lieutenant's Woman

THE FRENCH LIEUTENANT'S WOMAN

John Fowles

Rosanne E. Comfort
Saint Francis High School
Mountain View, California

Overview

> . . . for he has at last found an atom of faith in himself, a true uniqueness, on which to build; has already begun, though he would still bitterly deny it, though there are tears in his eyes to support his denial, to realize that life, however advantageously Sarah may in some ways seem to fit the role of the Sphinx, is not a symbol, is not one riddle and one failure to guess at it, is not to inhabit one face alone or to be given up after one losing throw of the dice; but is to be, however inadequately, emptily, hopelessly into the city's iron heart, endured. And out again, upon the unplumb'd, salt estranging sea. (366)*

This final paragraph in the novel *The French Lieutenant's Woman* by John Fowles answers "The Riddle," a short poem by Thomas Hardy which appears at the very beginning of the novel. The answer to this riddle lies not in the unique unraveling of just one single pursuit or quest in life, but in the acceptance of the many paradoxes and mysteries that unfold in the individual as well as in history. The novel stakes its claim in the multidimensional teaching prospect in the classroom. It is a portrait that encompasses a fantastic picture of the Victorian age; an equally brilliant commentary on modern British literature; a combination of the social, economic, philosophical, and scientific influences on both the Victorian and the modern eras; and finally a love triangle that reveals the passion, sensitivity, and ultimate mystery between man and woman. The greatest asset is that the book embodies Victorian literary techniques which are challenged by the influence of some modern narrative ploys and twentieth-century perspectives.

John Fowles is an accomplished British author who is alive today. He resides in Lyme Regis, which is the small costal town where much of the action in *The French Lieutenant's Woman* takes place. In a way, John Fowles is a disciple of Thomas Hardy, a fact which accounts for the strong influence of Hardy in the novel. Fowles' great interest in the French Existentialist movement contributes to a theme that recurs through most of his works: that individual choice and freedom is crucial to the composition of an individual's character. In *The French Lieutenant's Woman* both Charles and Sarah undergo this process of independent self-realization which ultimately leads to the ending of the novel, which is quoted at the beginning of this overview. The strong influence of the voice of John Fowles on modern literature supports the introduction of him to any literature course.

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*All page references are to the Signet Classic edition, 1969.

The French Lieutenant's Woman is set in 1867. This date is strategic because it is precisely at the end of the first phase of the Victorian period. This first phase experienced moderate political reforms, a rise to power of the industrial middle class, and the struggle of the commercial class versus the aristocracy. These three changes are predominant themes in *The French Lieutenant's Woman*. The unrest in Victorian England provides an effective time and place for this novel; it makes the novel possible. In addition to these factors, Darwin's *Origin of Species*, Mill's *On Liberty*, and Marx's *Das Kapital* add to the undercurrent of a growing disillusionment with traditional moral values. It is in this precise time period that Fowles places the main characters of Sarah, Charles, Ernestina, Mrs. Poulteney, and Sam. The tension between the Victorian and modern perspective is set up immediately in Chapter 1 when the narrator enters the scene and tells us that the Cobb has not changed much in the last hundred years. The reader realizes this tension to an even greater extent when Fowles writes in Chapter 10, "Charles did not know it, but in those brief poised seconds above the waiting sea, in that luminous evening silence broken only by the waves' quiet wash, the whole Victorian Age was lost. And I do not mean he had taken the wrong path" (63). It is possible to deduce, therefore, that the aristocratic protagonist, Charles, is going to go through a change.

The character that is instrumental in Charles's change is Sarah Woodruff, who is known by the Lyme Regis community as the French Lieutenant's Woman, or whore. The kinder individual refers to her as "poor tragedy" because of a misfortune with a French Lieutenant who has supposedly left Sarah without one of her "greatest gifts to man," her virginity. Charles, however, is mysteriously drawn to Sarah and away from his conventional engagement to Ernestina Freeman, the daughter of a wealthy businessman. As Charles tries to free Sarah from her oppressed position as companion to the monstrous Mrs. Poulteney, he falls passionately in love with Sarah. After a sensuous encounter with Sarah in Exeter, Charles realizes that he has not slept with a whore but with a virgin, and consequently he feels that he cannot marry Ernestina. By breaking off this engagement, Charles severs his ties with the conventional Victorian society: "Each minute the nail waits to be hammered in. You know your choice. You stay in prison, what your time calls duty, honor, self-respect, and you are comfortably safe. Or you are free and crucified. Your only companions the stones, the thorns, the turning backs; the silence of cities, and their hate" (284).

Charles's vision of paradise and freedom with Sarah is not a shared vision. Sarah leaves Exeter before Charles can come to claim her, and she is nowhere to be found. As it turns out, she has Charles's child and is taken in as an artist's model by the revolutionary painter, Dante Gabriel Rossetti. Sarah is finally released from the cloak of self-restraint and self-denial that has plagued her life to this point. She does not want to get married. After two long vacuous and abysmal years, Charles finds a great sense of freedom via his travels in America. When he hears that Sarah has been found, he returns to London expecting to save her from a state of penury and misery. To his great shock he finds her positively independent in the bohemian attire reminiscent of the American woman. Marriage between them is impossible. In an extraordinary analogy between art and their relationship, Sarah explains, "I was told that if an artist is not his own sternest judge he is not fit to be an artist. I believe this is right. I believe I was right to destroy what had come between us. There was a falsehood in it" (351). Of the three possible endings to the novel, the last one is the most truthful. Charles leaves Sarah forever with "an atom of faith in himself" (366).

Critical Commentary. Several critical approaches would provide successful classroom interpretations, and the teacher should not have any difficulties adapting the book to meet the needs of any class. However, the feminist and archetypal approaches will help students untangle the character of Sarah and appreciate the transformation of the character of Charles.

Although the story is told by a male narrator and Sarah is most often seen through the eyes of Charles, Fowles is extremely conscious of the great power of the feminine influence in art and literature and the great struggle that faced the Victorian female. He identifies the fact that unless a woman was born into society, there were few options for her to lead an independent and fulfilled life. Prostitution was the only profession available to a large percentage of women. Fowles condemns the male scientific community for not giving Mary Anning credit for discovering the *Ichthyosaurus platyodon*: "One of the meanest disgraces of British paleontology is that although many scientists of the day gratefully use her finds to establish their own reputation, not one native type bears the specific *anningii*" (42). Fowles also points out that on April 6, 1867, John Stuart Mill proposed that women should have equal rights at the ballot box. These generalizations about the condition of womankind lead us the specific struggle of Sarah Woodruff.

Fowles asks the reader in Chapter 12, "Who is Sarah? Out of what shadows does she come?" Sarah embodies the struggle of the Victorian woman to achieve recognition and a voice in a society which could only produce the label of "whore" or "tragedy." "Tragedy" represents not only the universal notion of tragedy in which the superior noble being suffers from fate or a tragic flaw but also the tragic condition of women who were heroic, courageous, and idealistic yet were suppressed by a hostile, patriarchal universe. Sarah defies this world. It would be unrealistic for Fowles to throw a twentieth-century feminist into the Victorian age, so he places a believable character like Sarah in this tumultuous stage of Victorian reform. In a true, nineteenth-century fashion, Sarah embodies the "natural" feminine characteristics of self-restraint and self-denial. It appears that these characteristics were forced on her by society following her alleged sexual union with the French Lieutenant named Vargueness. This, however, is not the case for Sarah; she chooses her title. She says, "I think I have a freedom they cannot understand. No insult, no blame, can touch me. Because I have set myself beyond the pale. I am nothing, I am hardly even human anymore. I am the French Lieutenant's Whore" (142). She is, however, telling Charles a story which is untrue. She clings to her independence while at the same time she realizes that Charles is an avenue for escape from this repressive existence. Sarah, like Eliza Doolittle in *Pygmalion*, is trapped: "Her father had forced her out of her own class, but could not raise her to the next" (48). In addition to this plausible condition for a Victorian woman, Sarah is endowed with real intelligence of a rare kind. Sarah truly has the ability to understand people; she has insight. This frustrating state of competing impulses, so common to the female struggle for a voice, forces Sarah to create an identity which alienates her from society. She is not a whore.

When Sarah realizes that Charles, because of his travels, education, and aristocratic nature, would not reject her, she confesses a tragic story which arouses his sympathy and results in his empathic plea to help her. She convincingly states, "You cannot [understand] Mr. Smithson. . . . Because you are not a woman who was born to be a farmer's wife but educated to be something . . . better. . . . You were not born a woman with a natural respect, a love of intelligence, beauty, learning. . . . I don't know how to say it, I have no right to desire these things, but my heart craves them and I cannot believe it is all vanity" (138). In addition to viewing Charles as a vehicle from emancipation, Sarah falls in love with Charles. Her "intelligence beyond convention" (116) is what frees Charles from the restraints of the Victorian society. Fowles mirrors Sarah's feminist struggle with Ernestina, who typifies the stereotypical Victorian spoiled child: "Ernestina had exactly the right face for her age; that is, small chinned, oval, delicate as a violet. . . . But there was a minute tilt at the corner of her eyelids, and a corresponding tilt at the corner of her lips that denied, very subtly but quite unmistakably, her total obeisance to the great god Man" (27). When Charles is faced with a decision between which woman, between which type of life that he is drawn to, he commends the male species by selecting a life with Sarah. However, Sarah does not wish to reciprocate the offer. Sarah wishes to break out of the conventional mold of woman regardless of the costs; she is woman as individual. It seems that Sarah wants to expel the notion of tragedy by consummating her passion with a person that shares her love. By relinquishing her virginity to Charles, she can integrate her tragedy into a life of fulfillment. It is important for Sarah to be free, and she frees herself from the untrue stereotype about her. To say that she uses or manipulates Charles for her own benefit is simple, yet inadequate, for there is a passion, sensuality, and innocence of true love between them. The problem is that Charles feels the obligation to marry Sarah because he took her virginity. Charles is struggling with the duplicit nature of his personality, between his Victorian and modern impulses. Sarah chooses to make love to Charles, which is a step towards her emancipation. In the process of becoming a free woman, she wishes for Charles's freedom as well. In a way, she sacrifices a part of herself to help Charles lead a more fulfilling life. Throughout the novel the reader can trace the female experience through Sarah. The purpose of the novel is not to perpetuate immoral activities and promiscuity. Although Sarah is held by the constraints of society, she creates independence and strength for herself. She does not unveil her true face until she escapes Lyme Regis altogether. Finally, she has found happiness in the company of Rosetti and the love shared with her child. She does not desire marriage: "I do not wish to marry because . . . first, because of my past, which habituated me to loneliness. . . . I do not want to share my life. I wish to be what I am, not what a husband, however kind, however indulgent, must expect me to become in marriage" (353). The feminist critical approach reveals an essential struggle in the history of humanity.

In addition to the feminist critical approach, the archetypal approach lends itself to the discovery of the very important identities of both Charles and Sarah. First there is a story of the initiation of Charles into a life which truly incorporates his journey towards freedom. Although the rite of initiation for Charles is not one of adolescence to adulthood, it is a passage from the stifling conventions of the Victorian Age into a life where Charles is his own poet and person. Much of this journey embodies religious references equating Charles's experiences with the suffering of Jesus Christ and the predicament of Pontius Pilate. The journey begins with Charles, a man of aristocracy, duty, convention, manners, and a destiny of leisure and comfort. Sarah's eyes, which pierce him like a lance, cause Charles to begin experiencing a symbolic death from these prior characteristics. While Charles is in this period of transition, he struggles with his own identity and with the true meaning of life. He begins to resist the pressures that his society places upon him. It seems that Sarah, whom he meets in an Eden-like paradise, is his Eve: "Each grass blade was pearled with vapor . . . there was something mysteriously religious about them, but of a religion before religion; a druid balm, a green sweetness over all" (191). Sarah tempts him out of his naivete. The greatest decision that Charles makes is not to marry Ernestina. At this point he exercises the choice that is so important to the existential philosophy. Charles, however, miscalculates the next phase of his journey, incorporation. He predicts his rebirth will come from Sarah, but he is met with a solitary life. The crucifixion which he experiences by breaking his engagement with Ernestina does not end with the "uncrucifixion" that he desires: "Almost every city in Europe saw him, but rarely for long . . . he saw a thousand sites . . . but unseeingly; they were no more that the thin wall that stood between him and nothingness, an ultimate vacuity, a total purposelessness" (333). It is at this time that he becomes aware that there might have been two Sarahs, "the one Eve personified, all the mystery and love and profundity, and the other a half-scheming, half-crazed governess from an obscure town" (336). It is not until Charles reaches America that he finally realizes his decision is correct whether he sees Sarah again or not: "What the experience of America . . . had given him--or given him back--was a kind of faith in freedom" (341). At this time Charles is finally ready to see Sarah and fulfill the incorporation stage of the archetypal initiation cycle. The past was gone for Charles but the frontier that awaited him with his new freedom was a far greater destiny than that of the Victorian desert which he left behind.

Sarah's character is very much that of the archetypal woman. She embodies Woman as Earth, Eve, Soul, and Darkness. Sarah is stripped of the patriarchal masks that women throughout the ages have worn. Throughout the book she is the Earth Mother who is most happy in nature and with the wood spirits. The lowly are drawn to her compassion and innate beauty. One fascinating description of Sarah appears in Chapter 1: "Its sorrow welled out of it as purely, naturally and unstoppable as water out of a woodland spring. There was no artifice there, no hypocrisy, no hysteria, no mask; and above all, no sign of madness" (14). Sarah is originally described as "staring, staring out to sea, more like a living memorial to the drowned, a figure from myth" (11). This is not her complete essence because she is also compared to Eve. It is true that her paradise has been tampered with. She tells Charles that he has never been a governess and been paid to look after the children that she desires: "It came to seem to me as if I were allowed to live in paradise, but forbidden to enjoy it" (138). Sarah, by being caught between social classes, is forbidden to develop into the woman that she is created to be. She is tempted by a life beyond her era. Sarah is Charles's soul mate: "Her face was very beautiful, truly beautiful, exquisitely grave and yet full of an inner, as well as outer, light. Charles recalls that it was just so that a peasant near Gavarnie, in the Pyrenees, had claimed to have seen the Virgin Mary. . . ." (113). Spending time with this woman draws Charles into one of the deepest religious encounters of his life, when he sees the purpose of Christianity. The darkness of Sarah as woman is shrouded in her mystery. Regardless of how much the reader learns about women through Sarah, there is a moment when she says to Charles, "You do not understand. It is not your fault. You are kind. But I am not to be understood. . . . I mean that I am not to be understood even by myself" (354). After all of the parts of Sarah's character are combined to make a whole, the reader must allow for her mystery to be present. John Fowles wrote in *The Aristos*, "The ultimate tension: between knowledge and what will never be known by the knower--that is mystery."

Potential for Teaching. *The French Lieutenant's Woman* is a challenging novel but can successfully be taught in the eleventh and twelfth grades. The most enlightened readings are prefaced with some introductory material on the Victorian era and the necessity of a feminist perspective. This novel offers students one of the most comprehensive pictures of the Victorian age and allows them to see where many of our modern and social issues stem from. Every chapter begins with a poem, quote, or excerpt from a novel written by a prominent male or female influence of the Victorian age. Students struggle with the actions of the characters, particularly those of Sarah and Charles, and therefore gain an understanding of female and male characteristics.

In addition to the feminist and archetypal approaches, other theories are helpful when analyzing the narrative devices as well as the comparison between the modern and Victorian eras.

Challenges for Adolescent Readers. The vocabulary in the novel can be a problem for some students, but the teacher should reassure the students that the book can be appreciated even if they do not understand every word or reference. The book contains mature subject matter, including prostitution and sexual encounters, but it is not the focus of the novel. Only seven pages address these issues.

One of the greatest challenges to students will be the narrator of the novel. They must be made aware immediately upon beginning reading that the narrator appears in the story in the first person "I" as well as in a character in the end of the novel. This is one of the more modern devices in the book. This narrative device is necessary primarily because Fowles is quite often looking at the Victorian era as if he were looking through a telescope. He sets himself up as a local spy in the first chapter and maintains this twentieth-century perspective at random throughout the entire book. Because the novel sets out to compare the modern and the Victorian societies, this is a crucial narrative device. Because Fowles did not endow his characters with telepathic powers, this omniscient-like narrator is imperative. It is incorrect to call him an omniscient narrator, however, because he tells the reader, in Chapter 13, "Only one reason is shared by all of us [novelists]: we wish to create worlds as real as, but other than the world that is. This is why we cannot plan. We know a world is an organism, not a machine. We also know that a genuinely created world must be independent of its creator" (81). The narrator says a bit later about Charles, "It is not only that he has gained an autonomy; I must respect it, and disrespect all my quasi-divine plans for him, if I wish him to be real" (82). In order for Fowles to be free and have a voice in the novel, he must allow for the freedom of his characters; for freedom, not authority, is the guiding principle in life. The narrator corresponds with the strong notion of existentialism that prevails in the novel. This poses an interesting challenge for discussion because the students can question whether the theory of this narrator works, whether it is really effective.

Another fascinating and modern dimension of the novel is the three possible endings. Students are allowed to see how the novel would end with a Victorian perspective, a modern romantic perspective, or the most realistic and existential possibility. This creates a lively discussion particularly for students who feel the need for a grand finale or formal "closing." Which ending is the closest to real life?

The challenges for the adolescent reader invite students to question and evaluate the role of freedom and the importance of literature in their lives.

Suggested Instructional Objectives

After reading *The French Lieutenant's Woman* the student will be able:

1. to recognize the conventions, morals, and stigmas, as well as the economic, philosophical, and stifling conditions, that women and men faced in the Victorian era and still face in modern times (Feminist)

2. to understand the duplicit nature of Sarah Woodruff and realize that she represents not only the struggle of one individual woman shunned by society but also the entire struggle of female emancipation (Feminist)

3. to define their personal stereotypes of men and women and compare them with stereotypes that operated in the Victorian era and those that operate in our modern world (Feminist)

4. to identify the archetypal motifs present in Sarah (Archetypal)

5. to reconstruct the initiation cycle that determines Charles's final decisions and which ultimately produces a firm grasp of the roles of choice and freedom in an individual's life (Archetypal)

6. to appreciate the unique narrative device in the novel as well as the purpose and function of the three endings (Feminist)

Prereading Activities

1. Ask students to speculate on what words, other than "woman," could be used in the title. This quick exercise has two advantages. This first is to show students how "anticipating" in a novel is an interesting challenge and, secondly, how we can quickly misinterpret such simple things as a title of a book.

2. In order for students to understand the remarkable character of Sarah Woodruff, do a creative visualization exercise. You may utilize any relaxation techniques that you are familiar with. Tell the students that they are just going to close their eyes, get relaxed, and visualize a character in the novel they are about ready to read. Ultimately this will break down the academic barrier that keeps students from enjoying a novel. It will also create a personal, anticipatory state for the reader. Whether their visualization is the same as the novel's actual events or different, students retain the specifics and gain a

greater understanding of the character. It is essential that the teacher have established a positive, risk-taking environment beforehand.

Steps towards a relaxing, creative visualization:

A. If possible, turn off the lights and try to avoid major disturbances. Play some very relaxing, peaceful music. Sometimes the students can bring in their own music provided it has no words. Music with ocean sounds in the background is ideal.

B. The goal of this experience is for students to see themselves in a society that does not allow them to be the persons they truly are and to ask how one does find his or her identity.

C. Have students focus on an object slightly above eye level and slowly count backwards from 5 to 1. Tell them that when they reach the count of 1, their eyes will close and they will become more relaxed.

D. Have students take a series of deep breaths and as they exhale focus on releasing the tension in every part of the body. Say, for example, "Take a deep breath and slowly exhale as you release all of the stress and tension in your spine."

E. When the students are very relaxed, you may select a special journey through the novel that will bring them closer to the experience of the characters. This visualization could last from 20 to 40 minutes depending on the class. The example that follows is specifically about the character of Sarah.

> "Imagine that you are in the small coastal town of Lyme Regis, with rows of cottages with thatched or straw roofs, and cobblestone streets. You are at the coastline. Picture this scene, as vividly as you can. Can you feel the ocean breeze and the sun as it caresses your body? (pause) Unfortunately, the townspeople stereotype you, and they stare at you. Can you guess what you have done to deserve this? (pause) You cannot spend all of your time alone on the beach so you go to work. Work is hell for you. (Continue with a description of Mrs. Poulteney's house, but do not focus on the negativity of this experience for too long.) Once a week you are allowed to be alone. Where do your go? This time, someone comes to rescue you. Picture this person. How does this person help you? Finally, you are free from your hellish working environment. As you float and drift away in the clouds, what do you wish will happen to you?"

F. It is essential that you elaborate on these descriptions so the student is able to have a vivid experience. Make sure that you do not have a girl try to become a boy and vice versa.

G. When you are ready, tell the students to open their eyes and get out their journals. Ask them to reflect on the special visualization that they had and to be as thorough as possible in their description. Make sure that they have enough time for this exercise.

3. Before beginning to read the novel, the students might also experience the gossip circle. Place students in a circle and ask them to whisper something to the person on the right of them. Select some characteristics of Sarah or any other character in the novel that you wish to focus on. When the messages have gone all the way around, write down the final version of the story. Show how it differs from your original message. Ask students about the point of this exercise. Make sure that they realize how harmful these misconstrued stories can be to a person's reputation. Have the students write a journal entry on a personal experience that they have had with the harmful effects of gossip.

4. In small groups, have students quickly respond to these four concepts:

   A. the stereotype of women

   B. the stereotype of men

   C. the essence of woman

   D. the essence of man

   After they have done this, come together as a class and see what each group says. Show how many of these are derived from our class, culture, and race. Ask students how this would differ from region to region in the United States and perhaps throughout the world.

5. Produce a set of classroom *Cliff's Notes*. Each person is responsible for a chapter analysis similar to the format of *Cliff's Notes*. Since this novel is so long, each person may have to do two. Get volunteers to do art work and write test questions. You may grade the students' work as a paper grade. Compile the entire set when the class has completed their reading of the novel and allow the class to use the notes as a study guide. Have the students select a title for each chapter, preferably a quotation from the assigned chapter. You may also have students do a short oral presentation on their chapter.

6. It is imperative that the teacher give a thorough introductory lecture on the Victorian Age, especially for students who are unfamiliar with this time period. Make sure to include class distinction, commercial versus aristocratic classes, political and social values, religious practices, literary techniques, and the role of the woman. You may wish to use G. M. Young's, *Victorian Essays*. If the students have a

novel by Thomas Hardy, they will see many similarities between the two authors' styles.

7. Before assigning Chapter 1, distribute the character map in Appendix A and assign its completion.

8. Distribute the Guide for Reading and establish how it will be used.

The Guide for Reading activities coincide with natural breaks in the novel:

Chapters 1-13: These chapters include descriptive, detailed character sketches and a substantial amount of factual information about the Victorian age and the unconventional narrator. Readers also see the impact of the rising dissent in the servant class and the working class.

Chapters 14-30: The telescope focuses on the love triangle between Sarah, Charles, and Ernestina. Charles is torn by the confession of the passionate Sarah and the security of a life with Ernestina. This section ends with a passionate encounter between Charles and Sarah in a barn.

Chapters 31-44: Charles helps Sarah escape to Exeter by giving her some money. In the meantime Charles visits a prostitute in a brothel in London but does not consummate his intentions. Charles questions his own future and decides that the safe, secure, and conventional life with Ernestina is his choice. This is the Victorian ending of the novel.

Chapters 45-59: Since the Victorian ending seemed unsatisfactory, Fowles directs Charles towards Sarah in Exeter. The passion between Charles and Sarah leads to the discovery that Sarah had actually been a virgin, and Charles feels that he should break his engagement with Ernestina and marry Sarah. Sarah, however, has disappeared. For two years Charles wanders aimlessly around the world and finally discovers Sarah's whereabouts when he is in America.

Chapter 60: Charles visits Sarah at the house of Dante Gabriel Rossetti and learns that he has a child. He kisses Sarah's auburn hair and the novel ends for the second time.

Chapter 61: The final ending of the novel occurs when Charles sees Sarah but realizes that she is not the wife that he originally desired her to be. He turns away and goes back to America, thus leaving Sarah forever.

Before reading Section 3, select any slides or art reproductions that you think depict the Victorian or the modern time period. Fowles comments on these artists: Michaelangelo, Henry Moore, Phiz, John Leech, and Rosetti. John Leech was a caricaturist and illustrator who drew political cartoons for *Punch* and scenes of everyday middle class life. He also illustrated Dickens' Christmas books. In addition to the artists just mentioned, you might consider James Ensors's *Skeletons Warming Themselves* and M. L. Elizabeth Vigee-Lebrun's *Self Portrait*, which surprises students when you tell them that it was painted by a woman. Finally, Redon's *Birth of Venus* is an ideal painting to use to elaborate on the nature of the archetypal female. Slides for these last three paintings can be obtained from the Kimbell Art Museum, 3333 Camp Bowie Boulevard, Fort Worth, Texas 76107. This project encourages students to look at art in relation to literature. It is important to let the free associations in the class dictate the discussion.

Section 5 is the second ending for the novel and should be closely read. You might consider reading it aloud. Because Sarah is living with Dante Gabriel Rossetti, it is important to discuss the Pre-Raphaelite movement and the poetry of Christina Rossetti. Some art and poetry of the time period would enhance the students' appreciation for Sarah's residence.

Postreading Activities

The Guide for Reading may be used as the basis for discussion after the reading of each section has been completed. After the reading of the novel has been completed, ask students to respond to these questions and to do the activities. Students are to share answers and projects with the class.

1. Which ending of the novel did you prefer? Support your answer.
2. Define the archetypal male from what you know about archetypes.
3. What have you learned about women and their role in society? Locate a modern equivalent to Sarah's journey.
4. Select a song from the radio that depicts a stereotype of women. Pick a few specific references in the song and show how they are untrue.
5. Create an initiation cycle for your own life. Make it large enough to hang on the wall in the classroom. Be prepared to share your cycle with a small group.
6. Of all the predictions and speculations that you made about the novel, which ones were the most far-fetched? Which were the most accurate?
7. Comment on the narrator in the story. Did you like his unusual presence?
8. What parallels can you draw between the modern and the Victorian societies? If you were writing a novel like *The French Lieutenant's Woman*, whom would you quote for the beginning of each chapter?
9. What do you think Charles will do with his life? How do you think he feels?

10. What did you most like about the novel? What did you find most challenging?

Evaluation

1. Compile the class set of *Cliff's Notes*. Have the class put it together with some artwork, test questions, and any other related material. Students will receive a grade on the booklet, as well as individual grades for their individual chapter analysis.

2. Have students write a one-page, typewritten paper. The males and the females have different topics.

   Males: Which woman would you choose if you had to make a choice between Sarah or Ernestina? Support your choice with evidence from the text.

   Females: Select either Sarah or Ernestina. Which character is a more honorable role-model? Give the two characters some thought before you begin writing. Support your choice with evidence from the book.

   Break into small groups of four, two males and two females, for a discussion before the papers are collected. Have students address the issues of the essence of man and the essence of woman. How have their attitudes changed about gossip and stereotyping?

3. Show the movie version of the novel. Students are likely to gain a great appreciation for the beautiful countryside in England. Have them keep a running list of the major differences between the book and the movie.

4. Have students locate and summarize a critical commentary on the character of Sarah. In small group discussions, have students exchange the main points of the critical commentaries that they found. Reassure them that differences in their interpretations are to be expected. Have a group recorder report the main similarities and differences of the critical commentaries within the group to the whole class. As an in-class essay exam, have students agree or disagree with the critical commentary that they found.

5. Ask students to compare and contrast the Victorian and the modern ages. They should also address the struggle for female emancipation. Can students see evidence of this struggle in today's society as well?

Related Works

1. *Jane Eyre* (Charlotte Bronte). The pursuit of Jane Eyre can be compared to Sarah's journey. Both women's strong convictions and voices make a comparison between these novels enlightening.

2. *The Collector* (John Fowles). This novel encompasses an extraordinary struggle between a woman and a man who embodies excessive qualities of male dominance.

3. *The Mayor of Casterbridge* (Thomas Hardy). The role of the submissive woman is evident in this novel as is the unjust power that men exercised over women in this era. Comparisons may be made between the use of narration and description in *The French Lieutenant's Woman* and *The Mayor of Casterbridge*.

4. "The Ruined Maid" (Thomas Hardy). This is a short and accessible poem which gives fascinating insight into the fallacy of class distinction.

5. *Women in Love* (D. H. Lawrence). This novel exposes the great tensions between what could be considered the archetypal female in contrast with the archetypal male.

6. *The Prime of Miss Jean Brodie* (Muriel Spark). As a source of contrast to *The French Lieutenant's Woman*, this novel shows a woman who is extremely dedicated to her students and her beliefs. The novel is set in a girls' school in Scotland. Miss Jean Brodie is betrayed by one of her followers when she attempts to expose her students to real life.

Guide for Reading

The French Lieutenant's Woman

Section 1 (Chapters 1-13)

1. This poem appears in the beginning of Chapter 1. Fill in the blanks with words that you think create a riddle.

   "Stretching ____________ ____________,

   Over the ____________,

   Wind foul or fair,

   Always stood ____________,

   Prospect impressed;

   Solely out there

   Did ____________ gaze ____________,

   Never elsewhere

   Seemed ____________ to be."

   Thomas Hardy, "The Riddle"

   How do your answers compare or differ with the original words of the poem? If you were going to speculate on what the novel is about, what could you say?

2. Discuss the use of description, the narrator and your first impressions of Sarah, Ernestina and Charles as they appear in Chapters 1 and 2.

3. Why is Sarah referred to as "Tragedy" by the citizens of Lyme Regis?

4. In Chapter 3, Fowles contrasts the Victorian era with the modern era. What is this distinction? Do you agree with him? Why?

5. In Chapter 5, Ernestina gives the reader more clues about the repressive nature of sensuality prevalent in the Victorian era. What is prohibited? How does this differ from the customs of today's society?

6. Who is Mary Anning? What injustice has been done to her by the scientific community?

7. Speculate on the importance and relevance of Charles's study of paleontolgy and "tests."

8. List what you would wear if you went hiking for an afternoon. How does your clothing compare with Charles's attire? Expand on the relevance of this, in terms of a theme in the text.

9. Chapter 9 informs us that Sarah is plagued by two curses. What are they? Would they be considered curses by today's standards? What is Sarah's great crime?

10. What do you think the narrator means when he says in Chapter 10, "The whole Victorian Age was lost and I do not mean he had taken the wrong path"?

11. Devise an argument based on the philosophy in Chapter 13. List some assumptions.

Assumption #1__________________

Assumption #2__________________

Assumption #3__________________

Assumption #4__________________

Assumption #5__________________

#6______________________

#7______________________

#8______________________

#9______________________

#10_____________________

Evaluate these assumptions and place them in an argument that would be correct by John Fowles' principles.

If (A) __________________ Then (B)__________________

If (B) __________________ Then (C)__________________

Therefore if (A)____________ Then (C)__________________

Discuss Fowles' philosophy.

Example

Assumption #1: The novelist is still a god.

Assumption #2: The novelist creates.

Assumption #3: The new theological image places freedom, not authority, as our first principle.

Assumption #4: A planned world is dead.

The Argument

1. If the novelist is still a god, then he creates.
2. If the novelist creates, then he does so in the new theological image which places freedom as our first principle.
3. Therefore, if the novelist is still a god, then he creates in the new theological image which places freedom, not authority, as our first principle.

Vocabulary

There are hundreds of challenging vocabulary words in this novel. The words that have been selected are essential to understanding the text. A portion of the sentence is quoted. Speculate on the meaning of the word and then look up its meaning in the dictionary. The final step is to relate the importance of the word to the meaning of the text. (The numbers in parentheses following each quotation refers to the chapter and the page number.)

1. ". . . the beginning of a revolt against the crinoline and the large bonnet" (1, 10).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

2. ". . . but her grandfather had been a draper, and Charles had been a baronet" (2, 12).

   Draper:

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

Baronet:

Speculation: ______________________________

Meaning: ______________________________

Importance ______________________________

3. ". . . to whether his interests in paleontology was a sufficient use for his natural abilities" (3, 15).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

4. ". . . in short, both women were incipient sadists" (4, 22).

Incipient

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Sadists

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

5. ". . . her apparent obeisance to the great god Man" (5, 27).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

6. "She became lost in a highly narcissistic self-contemplation" (5, 29).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

7. ". . . but what he did see was a kind of edificiality of time" (8, 45).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

8. ". . . and can be allowed to rest in abeyance for a while" (9, 57).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

9. "She knew Sarah faced penury" (9, 47).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

10. "It remains to be explained why Ware Commons had appeared to evoke Sodom and Gomorrah" (12, 76).

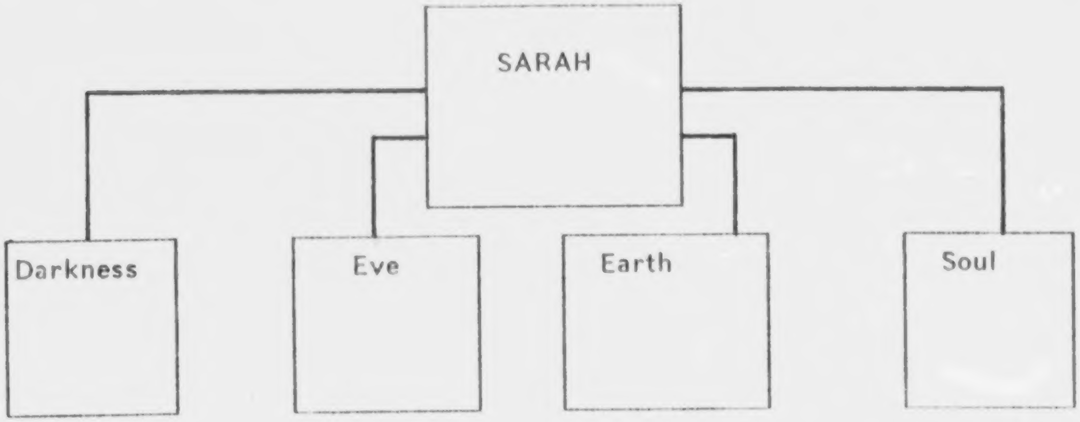
Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Section 2 (Chapters 14-30)

1. Which qualities of the archetypal woman does Sarah embody?



2. Begin formulating the role of the initiation cycle in Charles. You need to locate evidence to support this process as you read the novel. (See chart, Appendix B.)

3. Reflect on some experience that you have had with hair. Be prepared to relate this to the class. How is Sarah's hair perceived in the novel, and what does it tell you about her character?

4. In Chapter 17, Charles is feeling the "matrimonial trap." What is this trap? Suggest some reasons for his feelings.

5. Try to isolate specific masculine characteristics that Sarah embodies in Chapters 18, 20, and 21. Why do you think these qualities are integrated into her personality?

6. Why does Sarah choose to make her confession to Charles? Charles sits "On a great flat-topped block of flint against the tree's stem, making a rustic throne that commanded a magnificent view of the tree tops below and the sea beyond them" (135). Explain why Sarah indicates that this is Charles's chair.

7. When Sarah says, "I gave myself to him," what do you think she means? How could a comment like this be misconstrued?

8. What did Sarah do that was as shocking as throwing off her clothes? Why is this gesture important?

9. Do you agree with Doctor Grogan's analysis of Sarah's character? How is your analysis similar or different?

10. Predict how the novel will end. What evidence supports this prediction?

11. At the end of Chapter 30, reflect on what types of characteristics Sarah and Ernestina embody. Find some article at home that represents one or both of these characters. Be creative. Be prepared to share your article with the class. Write a short journal entry discussing why you chose those articles.

Vocabulary

1. ". . . and maintained a rigorous sense of protocol" (14, 85).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

2. "Mr. Disraeli and Mr. Gladstone" (14, 87).

Disraeli

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Gladstone

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

3. "She was very deferential to Charles" (16, 94).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

4. "Charles, it must be confessed, found this transposition from dryness to moistness just a shade cloying" (16, 94).

Transposition

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Cloying

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

5. "Nonetheless, March 30, 1867, is the point from which we can date the beginning of feminine emancipation" (16, 95).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

6. "I do not mean that Charles completely exonerated Sarah" (16, 99).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

7. "Then he turned and looked at the distant brig, as if that might provide an answer to this enigma" (16, 103).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

8. ". . . becomes, by empathy, instantaneously shared rather than observed" (18, 115).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

9. ". . . accusing that quintessentially mild woman of heartless cruelty" (19, 121).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

10. "A Darwinian" (19, 132).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

11. ". . . two grains of salt in a vast tureen of insipid broth" (19, 132).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

12. "He very soon decided that Ernestina had neither the sex nor the experience to understand the altruism of his motives" (20, 134).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

13. "She began to defoliate the milkwort" (20, 139).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

14. ". . . but because it was less real; a mythical world where naked beauty mattered far more than naked truth" (20, 144).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

15. ". . .as if some wood spirit had been watching their clandestine meeting" (20, 148).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

16. "A shrew and a mouse may look the same, but they are not the same" (24, 162).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

17. ". . . who lacked a traditional imperturbability" (24, 162).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

18. "Time was the great fallacy" (25, 165).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

19. "The effect of Mary on the young Cockney's mind had indeed been ruminative" (26, 168).

Cockney

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Ruminative

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

20. "He knew his uncle had not been very impressed by her fastidious little London ways" (26, 174).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

21. "I know a private asylum in Exeter" (27, 182).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

22. ". . . yet without any of its sadness, its elegiac quality" (29, 191).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Section 3 (Chapters 31-44)

1. Select any quotation which appears before any of the chapters in this section. Before you read the chapter, determine whether the quotation has feminist and/or archetypal implications. Predict the quotation's relationship to the chapter. Once you have completed the chapter, assess the accuracy of your speculation. Be prepared to present your ideas to the class.

2. If you were a doctor, what advice would you give Sarah? Does Sarah fall into any of the case studies presented in the preceding chapters? Do you think Dr. Grogan makes a patriarchal assessment of Sarah's illness? What kind of diseases were common in women in the nineteenth century? What about women in the twentieth century?

3. In Chapter 33, Sarah and Charles part from the barn. What do you think will happen between them, if anything? The narrator says, "The moment overcame the age."

4. Why do you think that Sarah's looks towards Charles are described as a "lance" piercing him?

5. In Chapter 35, Fowles writes that the nineteenth century was a century of paradoxes. What is a paradox?

   List some of the paradoxes.

   1. ____________________ contrasted with ____________________
   2. ____________________ contrasted with ____________________
   3. ____________________ contrasted with ____________________
   4. ____________________ contrasted with ____________________
   5. ____________________ contrasted with ____________________

   What are some modern paradoxes?

   1. ____________________ contrasted with ____________________
   2. ____________________ contrasted with ____________________
   3. ____________________ contrasted with ____________________

Examples of Paradoxes

Victorian Paradox

1. Woman was sacred contrasted with the purchase of a 13-year-old for a few shillings

Modern Paradox

2. Strong emphasis on world peace contrasted with nuclear arms

6. What does Sarah purchase when she first arrives in Exeter? What is the strangest purchase she makes?

7. The novel appears to end 100 pages from the back cover of the book. What kind of ending is this? Is this the ending that you predicted earlier? If you had to label this ending, what title would you give to it? It seems that this ending embodies some of the principles in Chapter 13 that you discussed. Can you make the connection?

8. What is unsatisfactory about this ending?

9. How do you think the novel will end?

Vocabulary

1. "Not the wildness of lunacy or hysteria" (31, 197).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

2. ". . . they were not people for existential moments" (31, 197).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

3. ". . . but she had a very sound bourgeois sense of proportion" (32, 200).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

4. ". . . and where one in sixty houses in London was a brothel" (35, 211).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

5. ". . . and the carbolic presence of the cathedral" (36, 217).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

6. "Sarah had, although we have never seen it exercised, an aesthetic sense" (36, 220).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

7. ". . . and her poverty had inured her to not having" (36, 221).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

8. "I understand that commerce must seem abhorrent to you. It is not a gentleman's occupation" (38, 233).

   Speculation: ______________________________

   Meaning: ______________________________

   Importance: ______________________________

9. ". . . as if he hoped he might obliterate if forever" (38, 233).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

10. "Charles could not face any more prevarication" (43, 261).

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

11. "The Victorian age was a prolix age; unaccustomed to the Delphic" (43, 267).

prolix

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Delphic

Speculation: ______________________________

Meaning: ______________________________

Importance: ______________________________

Section 4 (Chapters 45-59)

1. Below is a list of descriptions or statements by characters in the novel. Can you guess which character the statement refers to?

   A. ______________ "I said earlier that we are all poets, though not many of us write poetry; so we are all novelists, that is we have a habit of writing fictional futures for ourselves."

   B. ______________ "My dear Miss Woodruff, pray don't cry . . . I should not have come . . . I meant not to."

   C. ______________ "All I wish for is your happiness. Now I know there was truly a day upon which you loved me, I can bear . . . I can bear any thought . . . except that you should die."

   D. ______________ "On re-reading what I have written I perceive a formality my heart does not intend. Forgive it. You are both so close and yet a stranger--I know not how to phrase what I really feel."

   E. ______________ "And hus, Mary. What'll us do?"

   F. ______________ ". . . but that is what I wished to make my real bridal present to you. Faith in yourself."

   G. ______________ "You have broken your promise. There is remedy for members of my sex."

   H. ______________ "Paleontology, now too emotionally connected with the events of that fatal spring, no longer interested ____________."

   I. ______________ "the greatest enemy was boredom; and it was boredom to be precise an evening in Paris when this character realized that they neither wanted to be in Paris. . . ."

   J. ______________ "I stand, a stranger in their clime,
   Yet common to their minds and ends;
   Methinks in them I see a time
   to which a happier man ascends"

   Assess your answers. How well did you do? For the characters that you guessed incorrectly, why did you do so?

2. What happens between Charles and Sarah in Exeter? What was the mystery that Charles saw at the beginning of Chapter 46? The narrator says that it is a "mysterious communion." What archetypal connotations does this have?

3. Which two things does Sarah lie to Charles about? Formulate a hypothesis for these lies. What doesn't she lie about? (These answers can be found in Chapter 47.)

4. In Chapter 48, Charles has a spiritual encounter in the church. In what stage in his initiation cycle would this revelation be placed?

5. Charles writes Sarah a letter. What does he enclose in the letter? What evidence do we have that Sam might not have delivered the letter?

6. From the dialogue between Charles and Ernestina in Chapter 50, analyze the depth of the love between them. Does Ernestina really faint? After this encounter, do you think that Charles made the right decision? Drawing upon the information that you have about the Victorian time period, what do you think are the consequences of Charles's decision?

7. Why is Sarah gone when Charles goes back to Exeter to marry her?

8. In Chapter 55, a strange man gets in the train compartment with Charles. Who is this man? What is this character's dilemma? Why does he flip a coin over?

9. Where does Charles travel? Where does he find his greatest happiness and begin to see the true nature of Sarah? What is symbolic about the country where he is when he has this revelation? What do you think about Charles's poetry?

Vocabulary

1. ". . . like a frightful penitent" (46, 271).

   Speculation: ____________________

   Meaning: ____________________

   Importance: ____________________

2. ". . . seeing her was the need; like an intolerable thirst that had to be assuaged" (46, 272).

   Speculation: ____________________

   Meaning: ____________________

   Importance: ____________________

3. ". . . into each other's penumbral eyes" (47, 276).

   Speculation:

   Meaning:

   Importance:

4. "All those loathesome succubi of the male mind" (47, 278).

   Speculation:

   Meaning:

   Importance:

5. ". . . against this macabre desire to go backwards into the future" (48, 148).

   Speculation:

   Meaning:

   Importance:

6. ". . . And if only there were not that fatal dichotomy" (49, 288).

   Speculation:

   Meaning:

   Importance:

7. "This anabatic epistle was not arrived at until after several drafts" (49, 291).

   Speculation:

   Meaning:

   Importance:

8. "But her voice trailed away, as an acrid intuition burst upon her" (50, 297).

   Speculation:

   Meaning:

   Importance:

9. ". . . and recognized the catatonia of convention" (50, 300).

Speculation: ____________________________________

Meaning: ______________________________________

Importance: ____________________________________

10. "It had always seemed to Charles a perfect emblem of conjugal harmony" (54, 313).

Speculation: ____________________________________

Meaning: ______________________________________

Importance: ____________________________________

11. "He felt without volition, plunged into a state of abulia" (54, 314).

volition

Speculation: ____________________________________

Meaning: ______________________________________

Importance: ____________________________________

abulia

Speculation: ____________________________________

Meaning: ______________________________________

Importance: ____________________________________

12. ". . . it has always seemed to me, the look an omnipotent God--if there were such an absurd thing" (55, 317).

Speculation: ____________________________________

Meaning: ______________________________________

Importance: ____________________________________

Section 5 (Chapter 60)

1. Who informs Montague of the whereabouts of Sarah Woodruff? What name does she go by? Is there any symbolic significance in this name?
2. What is a Sphinx? Why does Montague call Sarah a Sphinx?
3. Has Sarah done anything different to Charles than he did to Ernestina? In Chapter 60, Charles states that he is the "tragedy." Why does he say this? Is his situation similar to Sarah's in the beginning of the novel?
4. List all of the reasons that Sarah gives Charles for her disappearance. What do you think they all add up to?
5. Who is Lalage? What does her name mean?
6. How does Chapter 60 end? What does this ending imply?

Vocabulary

1. "I don't care that he has expiated it by sacrificing his good name" (60, 352).

Speculation: ____________________

Meaning: ____________________

Importance: ____________________

Section 6 (Chapter 61)

1. What does Charles do in this chapter? Does he know that the child is his?

2. Read the last paragraph aloud. What does it mean? Earlier in the novel you read a poem by Matthew Arnold titled "To Marguerite." Why do you think Fowles repeated the last line of the poem as the last line of the novel, "And out again, upon the unplumb'd, salt, estranging sea"?

3. How does this final chapter reinforce the philosophy that is so predominant in the novel?

4. Fowles quotes Marx: "the actions of men (and women) in pursuit of their ends." How does this guide Sarah's actions? What about Charles's actions? How does your personal philosophy agree or disagree with this statement?

Appendix B

Charles and the Initiation Archetype

There are three distinct phases of the initiation archetypes: separation, transition, and incorporation. As you locate these stages of Charles's development, plot them on this chart. Use a quote that best illustrates each stage.

1. Who is the original Charles?

   A. Charles the Victorian

   B. ____________________

   C. ____________________

   D. ____________________

THE SEPARATION

What causes his symbolic ritual death?

1) ____________________

2) ____________________

3) ____________________

4) ____________________

STAGE 1 = SEPARATION FROM SOCIETY

1) ____

STAGE 2 = TRANSITION. The archetypal transition stage is a period of testing and gaining insight into a new unexplored territory. Charles is torn between his conflicting inclinations of the Victorian and modern lifestyles offered to him. Chart his dilemma.

Victorian	Modern
1) EX: Desire to inherit Winsyatt	1) EX: Desire to understand science
2) ____________________	2) ____________________
3) ____________________	3) ____________________
4) ____________________	4) ____________________
5) ____________________	5) ____________________

What is Charles's greatest test of his modern desires? (Hint: it is found in Chapter 50.)

____

____

Where does Charles continue his transition?

____

STAGE 3 = INCORPORATION INTO A NEW LIFE.

This is the stage of symbolic rebirth where a new world has opened up for him. The past is dead and gone.

What is Charles welcomed to?

____

Why does he feel more complete?

____

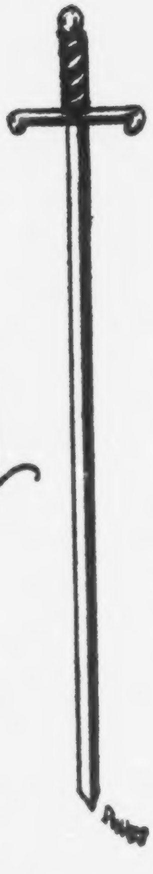
What part of his past is dead and gone?

____

How do you feel about Charles's new life?

____

Grendel



GRENDEL

John Gardner

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Overview

Critical Commentary. John Gardner's *Grendel* is a rewarding novel for most high school seniors to study. It is image-rich fiction that depends a great deal on students' having read the Old English folk epic *Beowulf*. The teacher can help prepare students for reading Gardner's novel by conducting a few preplanned reading activities while the students are studying *Beowulf*. Those ideas will be mentioned as part of the prereading guide to the novel.

One segment of the critical analysis of this novel will require a close reading of the parts in order to see how they relate to the effect and the structure of the novel. A New Critical approach is combined with cultural approaches; however, the novel can be interpreted in terms of archetypal/psychological and reader response criticism as well. In addition, in recent years a great deal of attention has been given to the structure of the twelve chapters in terms of astrological/zodiac signs, seasonal cycles, Aristotelian virtues, and other overriding structural principles. (See teacher resource materials.)

Certainly a dominant critical approach must be considered in the idea of social/historical comment, particularly Sartrean existentialism. Gardner shows us a monster, Grendel, who is stuck in all time without any chance of progress and who, therefore, can never improve; hence, Grendel is existential in both his outlook on life and his lifestyle. The monster is the embodiment of existential ideals, and the reader must recognize that whatever happens to Grendel is the consequence of that philosophy. As humans become violent and evil in their own individual natures, the consequences are analogous to Grendel's life.

Gardner inherits certain givens from the *Beowulf* poet: Grendel is the offspring of a cursed race and therefore cannot be made better; in religious terms he is damned. Consequently, his life is meaningless, and, as the dragon teaches him, he is estranged from positive forces, concepts, and feelings. He lives an existential life although he senses order and meaning in all of the following: the song of the Shaper, patterns, walls, theories, logic, and mechanics. Grendel cannot ameliorate his own life; man, on the other hand, has reason and possibility (freedom) to achieve goodness and morality. When rational man does not rise to his full potential, Grendel wonders at the loss and questions whether it is better to be a rational creature or a doomed hairy monster. Thus Gardner shows us the consequences of our decisions and produces moral fiction. He makes a case for traditional values by setting up their contraries.

Gardner openly opposed existentialism and dealt with it only to satirize its effects. *Grendel* was meant to say "to hell with existentialist nausea" (Gardner, *On Moral Fiction* 51) and thus provide an alternative way of seeing the world, one which is more productive and affirmative than is Grendel's view. Gardner's symbols, images, and story line demonstrate that rational people, when they use their minds and behave morally, create meaning and purpose in life--things which Grendel can neither recognize nor understand because he is violent, malevolent, and evil in spite of the fact that he wants to break out of his alienated and isolated condition by communication with humans. A corollary to this thesis is its inverse: When rational people do not use their minds or when they act immorally, they are confused and find life meaningless.

The tension of opposite images can be found throughout the novel. All Gardner's images could be said to be positive or negative. Positive images, which lead mankind to happiness and meaning, include walls, patterns, theories, endurance (goat climbing), the Shaper, reality, order, logic, meaning, the Queen (grace), "mechanical," actualization, God, art (poetry), humanity, and law. Contrarily, negative images (almost always associated with Grendel) lead mankind to unhappiness, chaos, tedium, and pessimism: chaos, confusion, meaninglessness, hate, tedium, nothing (nihilism), alienation, isolation, violence, blood, illusion, rage, fear, self-injuring spite, and indifference.

Potential for Teaching. By being sensitive to the concerns of the novel, students can discern that the novel is distinctly moral. They can see the result of evil and evil choices rather than the good that can come from good choices. A teacher can use *Grendel* to teach or reinforce certain basic reading skills, including inferential thinking and detecting main idea. Students can also hone critical thinking skills through comprehension of the philosophical Chapter 5. Students can also better understand the human condition; they can evaluate moral/ethical values and explore how Gardner uses language to achieve humorous or serious effects.

Challenges for Adolescent Readers. Of course, students must be familiar with *Beowulf* in order to understand the subtle ideas and images present in the Gardner text. The greatest difficulty to overcome, however, is that most students have not given much thought to world philosophy. Existentialism poses ideas difficult for young readers to accept or understand. Students must understand the concept of "existence precedes essence" if they are to comprehend that Gardner ridicules Grendel's existence on the basis of the monster's actions.

Another challenge is that most students have not been trained to recognize an author's method of achieving humor or the ways in which an author helps readers to identify with certain characters. As these processes are explored, however, students should be able to recognize why they like Grendel in spite of the fact that Grendel is evil incarnate.

Suggested Instructional Objectives

After reading *Grendel*, students will be able . . .

1. to draw conclusions about the novel's theme and support these conclusions with examples from the text
2. to recognize Gardner's use of symbols and images that create the existential motif
3. to recognize how the scenes of violence develop moral fiction
4. to recognize how the author develops reader identification with Grendel
5. to identify the central purpose of each chapter
6. to recognize that the novel is *Beowulf* told from the monster's point of view, using the same Old English poetic devices
7. to determine the novel's central image and justify the author's choice of that image
8. to compare and contrast the lives of Grendel with the character of "mankind"
9. to explain the effect of Gardner's use of humorous and image-rich language

Prereading Activities for the Novel

1. Students must first read and study the Old English epic *Beowulf*. Several things might be done during the reading of *Beowulf* to enhance the reading of *Grendel*.
    A. After reading the Unferth episode, have students rewrite the episode from Unferth's point of view, maintaining the same facts and attitudes found in those particular lays, but adding whatever may seem appropriate in the intertextual context.
    B. Ask students to find their own examples of litotes, kennings, and alliteration in *Beowulf*.

C. Discuss the concept of the epic hero. Ask students to identify those qualities that communities admire in men.

D. Ask students to assume the role of Grendel and, writing in their journals, to attack Herot for the first time, killing the twelve men. Ask students to write a journal entry on how they would imagine Grendel feels and what they imagine he would think.

E. Grendel, we are told, is an outcast, a damned-for-all-time monster who descended from a cursed race. Ask students to write in a journal entry how they think it might feel to be someone who had no chance of progression or amelioration. Encourage students to share their responses.

2. After studying *Beowulf*, play Howard Hansen's music, *Lament for Beowulf*.

3. Ask students to pay attention to the many times the author creates images related to several words or ideas. Have students keep a running list of these images on a separate sheet of paper which they have divided into four quadrants. While reading Chapter 1 aloud, model this assignment for students.

Mechanics	**Patterns/Order/Theories**
Shaper	**Reality**

4. Ask the students to explain what they think the speaker means in each of following quotations (page numbers refer to the Ballantine edition). What is the significance of each to readers? Why do they agree or disagree with each idea?

    A. "The sky says nothing, predictable." (while praying, 2)

    B. "It was not always like this, of course. On occasion it's been worse." (explaining boredom, 3)

    C. " . . . the old dragon, calm as winter, unveiled the truth. He was not a friend." (6)

    D. ". . . morning nails my eyes." (7)

    E. "I understood that the world was nothing: a mechanical chaos of casual, brute enmity on which we stupidly impose our hopes and fears. I understood that, finally and absolutely, I alone exist. I create the whole universe." (16)

    F. "I knew I was dealing with no dull mechanical animal but with thinking creatures, pattern makers, the most dangerous things I'd ever met." (21)

    G. "Why can't I have someone to talk to?" (45)

    H. "It must be very frustrating to be caged like a Chinaman's cricket in a limited mind." (61)

5. Ask students to think about evil and then to write as a journal entry what they think would be the ultimate evil. (Remind them to write this in such a way that it can be shared.) What would the result be if everyone in a community acted out the evil situation? Share writing with other students.

6. Ask students to write a journal entry about a time they may have felt very strong feelings of depression. What made them feel that way? How did they overcome their feelings (This writing is NOT to be shared with other class members.)

7. Define existentialism in terms of "existence precedes essence." An excellent resource is Thrall and Hibbard's *Handbook to Literature*. Ask students to think of reasons why some people may expound such doctrines. See if students know anyone personally who may believe such ideas.

8. Because students should become familiar with specialized terms associated with existentialism, write these words on the chalkboard: *isolation*, *alienation*, *estranged*, *lonely*, and *communication*. Ask students to respond to any connotations or ideas they may associate

with these words. Ask how they may be central to existentialism, in order to see if students can articulate its basic premises.

Prereading Activities for Part I

Summary of Chapters 1 and 2. Chapter 1 is set in the twelfth year of Grendel's "idiotic war" with Hrothgar. He sees the ram, a mechanical thing that does not have dignity (note the irony). We see Grendel's rage, anger, and boredom--the consequences of his twelve-year war. Chapter 2 is a flashback in which Grendel first leaves his underwater cave. While caught in a tree, he sees the bull and the men (pattern makers) for the first time. After he defines reality, mama comes to rescue him.

1. Read Chapter 1 aloud with students. Point out images that they might list under Prereading Activities for the Novel #3.
2. Give students the study questions for Chapter 2 from Guide for Reading (A).
3. Ask students how they might feel about a war that lasts twelve years. (They may remember the discontent of the Viet Nam era or the Middle East crisis.) How might young men feel growing up, knowing that they probably will be called upon to defend their country in war? Relate this activity to Grendel's war with men.
4. Give students vocabulary words that will be needed to understand these chapters. (See Appendix.)
5. Ask students to write in their journals an imaginary dialogue with Grendel and his mother (as they recall the characters from their having read *Beowulf*). Grendel explains to his mother what "men" are in the world above the water.

Postreading Activities for Part 1

1. Ask students to write in their journals their responses to Grendel. Students might discuss what they think of him. Why do they feel as they do? Are there any lines in the novel that make students feel as they do? How do readers begin to identify with this hairy, disfigured son of lunatics? Ask students if they have ever felt as Grendel feels in these chapters.
2. Ask students to discuss in small groups the following questions and continue to write in their journals a review of their conclusions:
   A. How did Grendel feel about his twelve-year war with Hrothgar? Why would he feel this way?

B. What images are associated mostly with Grendel? What images are consistently repeated?

C. We see a contrast of Grendel in these two chapters. First we see Grendel's attitude toward Hrothgar after twelve years. Next we see Grendel's first recognition of men. How can you account for Grendel's shift in attitude? What experiences might he have had during those twelve years?

3. Review the images the students listed in Prereading #1.

4. Discuss students' answers for the Guide for Reading (A) questions.

Prereading Activities for Part II

Summary of Chapters 3 and 4. In Chapter 3 Grendel begins to observe the war between men and other men; he sees their cruelty and waste. Hrothgar's kingdom spreads and the Shaper comes. (Shaper is one possible translation from the Greek for the word *poet*: a maker, one who shapes or molds.) In Chapter 4 the Shaper tells of Cain and his descendants; Grendel falls under his spell and tries to break through his loneliness by attempting communication with men, but is misunderstood and driven away. It is most significant that "mankind" as a group represents a major character in the novel. How men act, whether good or evil, determines their individual happiness and meaning in life.

1. Give students the following questions to respond to in their journals:

   A. How do you react when you first encounter something new in your life?

   B. In Chapter 3, Grendel meets men for the first time. How do you think he will react to seeing men? How do you think men will react to seeing Grendel? Compare students' responses before continuing to read.

2. Give students the vocabulary words necessary to the understanding of these chapters. (See Appendix.)

3. Read Chapter 3 aloud with students.

Postreading Activities for Part II

1. Give students the Guide for Reading (B) to complete after they have read these chapters.

2. Discuss student responses to the Guide for Reading (B) questions.

3. Ask the students to write a short paper on one of the following topics:

   A. If "mankind" is seen as a character in and of itself, contrast the two foils of Grendel and man. You may want to point out the nature of each, what advantage each may have over the other, and what their final potentials are.

   B. What has the author done to establish the reader's sympathy for and identification with Grendel? Students should share these papers in small groups and be given peer feedback inasmuch as this might be the prewrite strategy for a longer paper to be written at the conclusion of the unit.

Prereading Activities for Part III

Summary of Chapters 5 and 6. Chapter 5 is so difficult and so important that it is dealt with in some detail here. The philosophical stance is from Alfred North Whitehead's *Process and Reality*, the basis of the dragon's dialogue.

- The Dragon (the same one who will ultimately kill and be killed by Beowulf) is a Biblical allusion to Satan; he is damned or doomed, and incorrigible. He cannot find personal satisfaction and meaning to life; therefore, his advice to Grendel will be negative and counterproductive to Grendel, also a monster who cannot improve. To humans who have the capacity to progress and improve, however, the advice which follows is cogent and correct.

- The Shaper weaves illusions. His art cannot save although it is satisfactory to the senses. To men, the Shaper weaves reality.

- Foreknowledge is not cause (63). There is no such thing as determinism in a world of free will. Man is free to choose the behavior and moral values he wants.

- Connectedness is important, "the whiny glue of life" (65). Our actions are based on cause and effect; our life is connected, not a series of independent actions. When we choose a path, we automatically choose the end (consequence) of the path.

- Expression is finite (68). How man chooses to live life or express his life is up to him. Expression is individual; in effect, Gardner is telling us that we consciously choose a life of evil or of good, a life that is the expression of us. Our individuality is not the same as everyone else's. Expression comes from choice, and choice comes from having a brain. We are not totally mindless, "doing what is the business of [goats] to do" (122).

- We have a center of experience (69). Humans are different from vegetables in that we have a brain, a thinking center that distinguishes us from other creatures and sets us apart to choose desired consequences.

- Grendel improves men (72-73). Even without Grendel, men would create other sources of evil to drive themselves to be better. There must be an opposition in everything if men are to achieve, to grow, to progress, or to advance. Without opposition, men cannot know if they are moving.

Chapter 6 deals with Grendel's raid on the meadhall. Unferth tries to kill the monster, but after being insulted, he fails. He swims underwater to Grendel's den in order to die the death of a hero. The heroic concept is dealt with in some depth.

1. Read Chapter 5 aloud to students. Pause to explain the point of the dragon's philosophy. List the following major ideas on the chalk board for students to refer to and to copy in their notes.

2. Discuss the following:

   > "Man is free to choose as he pleases, but he isn't free to please as he pleases."

3. Give students the vocabulary needed to understand these chapters. (See Appendix.)

Postreading Activities for Part III

1. Have students write in their journals which lines from Chapter 5 that they liked the most or thought most about as they were reading. Students can identify lines which give personality to the dragon. Ask students to explain how the language works to characterize the dragon.

2. Ask students to give as many examples as they can (at least three) of the dragon's philosophy found in earlier chapters (or through Chapter 6).

3. For Chapter 6 alone, ask students to make up a five-question quiz of their own with appropriate answers.

4. Ask students to discuss again the statement given in Prereading #2, this time in light of the dragon's philosophy. Ask students if they think the dragon believes man is free to act for himself.

5. Give students the Guide for Reading (C). Be sure to discuss the guide with students before they turn it in.

Prereading Activities Part IV

Summary of Chapters 7, 8, and 9. Chapter 7 deals with the expanding and plundering kingdom, war, and the coming of Wealtheow. The Queen represents peace and forgiveness. Once again, men, in the sense of a single character, are seen as capable of both good and evil. Chapter 8 is a political commentary in which Hrothgar's nephew and Red Horse discuss the Machiavellian relationships of control and murder. Grendel cannot understand how men can be so cruel: "Wolves aren't so vicious to their young." Chapter 9 deals with religion and religious images. Ork finds hope and relief in religious concepts while Grendel scorns both them and faith as foolish and without basis.

1. Explain Machiavellian politics, especially emphasizing the aspect of the Prince's unethical, immoral actions in order to achieve whatever desired goal he may have.

2. Have students predict how King Hrothgar will get a wife, Wealtheow, who is frequently mentioned and is a significant part of *Beowulf*. This activity can be done through oral discussion or as part of a journal assignment.

3. Give students the necessary vocabulary for understanding these chapters. (See Appendix.)

4. Ask students to write in their journals their predictions of how Grendel would respond to religious ideas of today.

5. Ask students to notice how their own ideas are similar to what they will read in Chapter 9.

6. Use the Guide for Reading (D).

Postreading Activities for Part IV

1. Give a teacher-made quiz on chapter materials.

2. Ask students to turn in their completed Guide for Reading (D) with Gardner's choices marked. In discussion, compare the students' answers and Gardner's answers.

3. During the class discussion or in small groups ask students to answer the following.

    A. Identify the central purpose of these three chapters. What happens in each section?

B. Are there any lines that you especially remember that you might share with others? How did Gardner use humor? Was it effective?

C. What do you think of Grendel at this point in the story? Do you like him? Why or why not?

Prereading Activities for Part V

Summary of Chapters 10, 11, 12. Chapter 10 reminds us of the goat (of Chapter 1), the death of the Shaper, and the rumor of the coming of Beowulf. Chapter 11 allows us to see the coming of Beowulf and Grendel's fascination with him. Chapter 12 tells of the final fight between Beowulf and Grendel. Grendel's arm is twisted off, and we learn of his subsequent death.

1. Give students this prereading exercise (from Harold Herber): Brainstorm in groups of three or four for two minutes on the word "Accident." (Note which group had the most answers.) Brainstorm again on the word "advantage." (Note again who had the most items.) Ask students in their groups to make three two-word combinations, like "car-money." Share some of the responses aloud in class. Give students individual slips of paper for them to respond to the following "predictive statements" by agreeing or disagreeing with them.

   A. Everyone feels fear at some time in his/her life.

   B. The bigger you are, the harder you fall.

   C. Accidents always give someone a greater advantage.

   D. We always blame mistakes on someone or something else.

   E. All angry people always strike out at animate and inanimate objects to vent their frustrations.

   Share responses in original groups of three or four students. Ask students to tell what their group feels about items as they are called upon. Read Chapter 12. (This activity relates specially to that alone.)

2. Give students the Guide for Reading (E). Instruct students to complete this guide during their reading of these final chapters of the novel.

Postreading Activities for Part V

1. Ask students to turn in responses to the Guide for Reading (E).

2. Discuss with students whether or not they think Gardner's story is faithful to the *Beowulf* original. What support can they give for their answers?

3. Ask students to pretend to be one of Beowulf's warriors: Write a letter home to Geatland telling what you observed in Hrothgar's mead hall while you were visiting this particular night.

Postreading Activities for the Novel

Assign one or more of these activities to individual students or groups:

1. Give examples of existential thought from the novel. Find three references to the result of thinking or acting this way found in the story. Explain the context briefly.

2. Explain how Gardner uses mankind as a character. What is his function? How does he illustrate the moral fiction Gardner claims to be writing?

3. Draw or paint four different scenes from different parts of the novel to be presented in class.

4. Create a title for each of the novel's chapters.

5. Rename Grendel with three nouns, with five adjectives, with two adverbs. Also list five verbs that might be "typical" of Grendel's actions.

Evaluation

In addition to teacher-generated tests, the instructor can give students the following writing assignments:

1. Write an essay on one of the following topics:

    A. Compare and contrast the concept of the hero and heroism as presented in *Beowulf* and *Grendel*. Include in your answer the roles of the bard in *Beowulf* and the Shaper in *Grendel*.

    B. How does John Gardner maintain reader sympathy for and identification with Grendel?

    C. Select one of the following thematic problems and discuss it in terms of Grendel.

        1. Illusion vs. reality

2. Order (pattern, theories, institutions, walls) vs.chaos

3. Alienation and isolation vs. belonging and sense of community

4. Violence vs. peace and tranquility (serenity)

D. Discuss the following: Victor Howes, a literary critic, stated, "The world, Mr. Gardner seems to be suggesting, in his violent, inspiring, awesome, terrifying narrative, has to defeat its Grendels, yet somehow, he hints, both ecologically and in deeper ways, that world is a poorer place when men and their monsters cannot coexist."

2. Do intertextual writing. Have students write a story from the Shaper's view of history at Hart. Students should compose (shape) lines (like Beowulf telling about Grendel's raids on the mead hall). Students should tell what would be valuable for an audience to hear, e.g., a description of the monster, what he does, his actions that can be observed.

3. The teacher might evaluate journal assignments.

Related Works

For the Student:

1. *The Stranger* (Albert Camus). An existential novel about a hero who is isolated and alienated from his surroundings and other characters because of his beliefs.

2. *On Moral Fiction* (John Gardner). In non-fiction prose the author of *Grendel* explains his view that all writing should be moral and uplifting.

3. *Catch 22* (Joseph Heller). A black humor novel of World War II in Italy. The hero, Yossarian, discovers modern problems of life in an existential world not of his own choosing. This novel has many more themes than just philosophy, however, and should probably be read by advanced students.

4. *The Elephant Man* (Bernard Pomerance). A deformed "monster" is victorious in his attempt to coexist in a normal world.

5. *Slaughterhouse Five* (Kurt Vonnegut). Sometimes controversial, but always entertaining, this novel deals with the problems and attitudes of modern day man.

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Guide for Reading (A)

Grendel, Chapter 2

Answer the following questions as completely as you can.

1. Describe the pool of water in Grendel's home or cave.
2. Why did Grendel's mother love him?
3. What thought enraged Grendel?
4. What was Grendel's ultimate understanding of the world?
5. Describe how Grendel first saw men.
6. Why were men the most dangerous thing Grendel had met?
7. Tell what Grendel learned while caught in the tree.
8. What does Grendel want to tell his mother?
9. Why couldn't Grendel's mother understand her son's talk about what he had learned?
10. Do you like Grendel or not?

Guide for Reading (B)

Grendel, Chapters 3 and 4

After you have read chapters 3 and 4, answer the following questions.

Literal Level Questions:

1. What images are associated with Grendel in Chapter 4?
2. What does Grendel step on while watching the people? How did it get there?
3. Explain this line from page 39: " . . . created with casual words its grave mor(t)ality."

Interpretive Level Questions:

4. In Chapter 4, Grendel sees the new Shaper for the first time. How did he respond? Why? What power does this Shaper have that the old one did not?
5. Why does the Shaper sing about how the earth was built and the feud between two brothers?
6. Discuss why Grendel "staggered out into the open and up toward the hall." (44)

Application Level Questions:

7. Why would Grendel say that men are the most dangerous things he had met? Why is Grendel confused by men?
8. How are men different from Grendel?
9. How can the Shaper be seen as a life force symbol?
10. Why is Grendel perplexed by the body found on the ground?

Guide for Reading (C)

Grendel, Chapter 5

1. **Literal Level Questions**. Check all the items that you believe explicitly represent important details of the dragon's ideas.

    A. ____ Opposition is necessary in order to define something; for example, how can we know good unless we know evil?

    B. ____ Man has free agency to do what he wants.

    C. ____ The Shaper weaves illusion for both men and monsters.

    D. ____ Carrots and other vegetables have centers of experience.

    E. ____ Experience shows that we are either cursed or blessed by the choices we make.

2. **Interpretive Level Questions**. Check the statements you think are reasonable inferences based on the dragon's discourse.

    A. ____ Not only is Grendel fated, but also he doesn't learn from his past experiences.

    B. ____ Man can choose his own expression.

    C. ____ The world seeks conformity.

    D. ____ Man can improve on what has gone before.

    E. ____ Time is relative.

3. **Application Level Questions**. Check the statements you think can be supported by Level 2 or by the reasonable inferences you agreed with in your own personal experience.

    A. ____ If the dragon is evil incarnate, what he concludes or says can't be taken as true for humans.

    B. ____ We are destined to certain actions.

    C. ____ Without the Charles Mansons or the Ted Bundys in the world, we would still invent them.

    D. ____ Politics and religion serve to improve men.

    E. ____ Man seeks individual expression of his own lifestyle; we naturally don't like to conform in any way.

Guide for Reading (D)

Grendel, Chapters 7, 8 and 9

Before you read these chapters, mark Y for "yes" or N for "no" in the "me" section in order to record your predictions. After reading the chapters, mark what you feel the author, Gardner, would probably choose.

Me	Gardner	
____	____	1. Grendel would love to kill or destroy the King and Queen.
____	____	2. Hrothgar can't get his men to rob and plunder any more as long as Grendel is attacking Herot.
____	____	3. As pawns of Hrothgar, conquered tribes must pay tribute; if payment cannot be made, Hrothgar's men would kill the tribes.
____	____	4. As Grendel represents anger and hate, Hrothgar's nephew could be a symbol for love and forgiveness.
____	____	5. Hrothgar, influenced by Beowulf's example of evil, will allow only good politics in his kingdom.
____	____	6. Grendel sees himself as the embodiment of the ghostly Destroyer to the Priests of religion.
____	____	7. The Priests would be Christian Priests who have faith in an unseen God.
____	____	8. If one communicates with God, other men will call him senile or lunatic.

Guide for Reading (E)

Grendel, Chapters 10, 11, and 12

1. page 121, first paragraph: What does Grendel mean by this line? Why would he say this? How is this typical of something he would say?

2. page 121, third paragraph: Whose plan? Why can't Grendel recognize a plan?

3. pages 126-127: Why does the Shaper's death have such a profound effect on Grendel?

4. page 131, last line: What does the Latin mean? Why would Grendel say it? What has he said before that might have the same meaning? Is the idea true?

5. pages 134-5: What is the dominant color image on these pages?

6. page 140: Why is Unferth so insulting?

7. page 142: How does "the Stranger" get Unferth to be quiet and stop talking? Why does he say what he does?

8. page 147: Why is Grendel "swollen with excitement, bloodlust and joy"?

9. page 149: How does the Stranger get an advantage over Grendel? Is it really different from what Grendel blames it on?

10. page 150: Why do you think the Stranger makes Grendel sing of walls?

11. page 151: How does Grendel explain, in first person narrative, how his arm is torn off?

12. page 152: What does Grendel wish to all the forest animals (and us) at the end? Why is that appropriate? How else could this story have ended?

Appendix

Vocabulary

Following are terms that some students may not be familiar with. Each teacher must decide the value and appropriateness of selecting which words students should learn during the study of *Grendel*.

Chapter 1

docile
brattling
chasm
fuliginous
pyre
manically
quavering

Chapter 2

degenerate
perplexity
ardently
boles
foist
putrefaction
inviolable
enmity
pungent

Chapter 3

cunning
marauder
apocalyptic

Chapter 4

victualers
vortex
pompous
transforming
petulant
ludicrously

Chapter 5

convulse
granary
supplicant
tripe
finitude
irascible
nonce
juxtaposed
fontanel
credulity

Chapter 6

aura
futility
predator
oblivious
interminable
pretentious
insinuations
syllabled
petulant

Chapter 7

absurdity
portents
feign
nihilism
decimated
shrewd
bludgeoning
crotchety
chilblains

Chapter 8

mayhem
coercive
obsequious

Chapters 9 and 10

ominous
grotesque
inchoate
concrescence
senility
ossified
tedium

Selected Poems
by Nikki Giovanni

"DREAMS" AND "REVOLUTIONARY DREAMS"

Nikki Giovanni

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Overview

Critical Commentary. "Dreams" and "Revolutionary Dreams" are at once autobiographical, sociological, and philosophical poems. Both poems convey the poet's response to her social environment. In addition, the works employ irony and allusion, enhancing meaning and providing multiple learning experiences for readers.

"Dreams," written in 1968, addresses racial oppression which forces the persona in the poem to limit her vocational aspirations. Ultimately, however, she decides to defy convention and pursue her true goals, inspiring others also to dream freely. This poem is rich in allusions to music and politics of the early sixties. Such allusions enrich learning for readers.

Another opportunity for such enrichment is provided through "Revolutionary Dreams," written in 1970. This poem features the persona of a revolutionary-turned-realist who, having once dreamed of taking over America and negotiating racial peace, eventually realizes that she would best inspire a revolution by being a "natural" example for others. She decides to be true to her own spirit.

Potential for Teaching. Both poems, intensely personal and universal at the same time, allow for various critical approaches. The irony and allusion lend themselves to New Criticism, which focuses on paradoxical language. Racial and gender stereotypes implied or stated in the poems inspire the feminist approach, which addresses such issues. Finally, the experiences the reader can recall while studying the poems allow reader-response criticism, which assumes that the reader includes personal experiences in determining what happens in a literary work. Reader response allows the reader to find meaning both inside and outside the text.

Suggested Instructional Objectives

After reading "Dreams" and "Revolutionary Dreams," the student will be able . . .

1. to relate allusion to meaning in both poems (New Critical)
2. to relate irony to meaning in both poems (New Critical)
3. to describe racial issues of the 1960s from the perspective of the persona (Feminist/Social)
4. to identify racial and gender stereotypes addressed in the poems (Feminist/Social)
5. to relate experiences described in the poems to personal experiences (Reader Response)

Prereading Activities

1. Guided by the teacher, students may discuss irony and allusion as they enhance meaning in literature, perhaps recalling previously studied works which illustrate these techniques, such as the "Prologue" to *The Canterbury Tales*.
2. Students may need to research denotative and connotative meanings of the following terms: *stereotype, dream, revolution*. This may be achieved through examination of the words in context and use of a dictionary.
3. Together or in small groups, the class may discuss familiar racial and gender stereotypes.
4. To promote knowledge of the era represented in both poems, students may listen to taped excerpts from Martin Luther King's "I Have a Dream" and "Sleeping Through a Revolution."
5. In small groups, students may discuss King's speeches, identifying specific issues they address.
6. To facilitate comprehension, students may listen to a tape of Ray Charles' "Drown in My Own Tears," featuring the Raelettes as backup singers, and compare the lyrics to those in songs students know.
7. Class members may recall and briefly discuss previously studied works with themes dealing with dreams or social change, such as Martin Luther King's "I Have a Dream."

8. Students may listen to tapes of songs with lyrics dealing with dreams or social change. Examples include "Climb Every Mountain," "The Impossible Dream," "Wake Up, Everybody," and "We Are the World." Students will be able to suggest others.

9. Students may write journal entries describing particular dreams or changes they wish to realize.

10. The teacher should distribute copies of the Guide for Reading and give instructions for completing it.

Postreading Activities

1. Students' response to questions on the Guide for Reading should serve as a basis for discussion.

2. The class may discuss the following:

   A. allusions as they relate to meaning in the poems

   B. irony as it relates to meaning in "Revolutionary Dreams"

   C. racial issues as they are revealed through the poems

   D. racial and gender stereotypes identifiable through the poems

   E. comparison of themes in the poems

   F. previously studied works which deal with the same or similar themes

3. After discussion, students may write journal entries on any of the following topics:

   A. an analysis of irony and allusion in the poems

   B. a response to racial and gender stereotypes identifiable through the poems

   C. a personal experience recalled as a result of reading and discussing "Dreams" and "Revolutionary Dreams"

   D. an explanation of how study of the poems altered or intensified a personal goal

Evaluation

In evaluation of progress in this study, the following writing assignments may be useful:

1. Explain how the poet uses irony and allusion to convey meaning in the poems. Include specific contrasts and show how they come together to form a single coherent meaning.
2. Interview someone in your community, asking questions about how racial or gender stereotypes have affected that individual's goals. Ask also how the individual altered goals or overcame obstacles to achieve them. Finally, using one of Giovanni's poems as a springboard, write a paper revealing the results of your interview.
3. Write a paper discussing racial issues that may have influenced the poet in creating both poems.
4. Write an essay discussing some common racial or gender stereotypes.
5. Compare the theme in one of the poems to that in another work you have studied.
6. Write an essay explaining a personal goal, or "dream." Include experiences which have limited, altered, or enhanced your goal.
7. Create your own "dream" poem, including at least one example of irony or allusion.

Related Works

1. *Just Give Me a Cool Drink of Water for I Diiie* (Maya Angelou). Some poems in this collection depict the writer's experiences with racism.
2. "A Soil with Rain and Sunshine" (Ling Chung). An immigrant's dream of America turns to disillusionment after he experiences life in this country.
3. "Stopping by the Woods on a Snowy Evening" (Robert Frost). A weary dreamer pauses to reflect on the beauty and peace of nature; then, remembering his dreams, he moves on.
4. "The Way It Is" (Gloria Oden). The writer examines common notions of feminine beauty.
5. "Where the Rainbow Ends" (Richard Rine). A black man born in South Africa in 1931 dreams of the best possible life.

6. "The Secret Life of Walter Mitty" (James Thurber). Frustrated by an overbearing wife, a man escapes through daydreams.

Guide for Reading

"Dreams" and "Revolutionary Dreams"

1. List allusions that you find in "Dreams."

2 Explain how the allusions relate to experiences described in "Dreams."

3. Describe the racial oppression suggested in "Dreams."

4. What racial and gender stereotypes are revealed through the poem?

5. What was the persona's original dream in "Revolutionary Dreams"?

6. How did that dream change as the persona "matured and became more sensible"?

7. What other literary works do you recall as you read "Dreams"?

8. What personal experiences does "Dreams" bring to mind?

9. Characterize "militant" or "radical" dreams as depicted in "Revolutionary Dreams."

10. Why did the dreamer first consider it necessary to "blow everyone away" with her "perceptive powers" or to "negotiate the peace"?

11. Explain what happened when the dreamer "awoke."

12. What from the persona's perspective characterizes a "natural woman"?

13. Explain the irony of the last lines of "Revolutionary Dreams."

14. What personal experiences does "Revolutionary Dreams" bring to mind?

15. Compare the themes of "Dreams" and "Revolutionary Dreams."

Appendix

Dreams

Nikki Giovanni

in my younger years
before i learned
black people aren't
suppose to dream
i wanted to be
a raelet
and say "dr o wn d in my youn tears"
or "tal kin bout tal kin bout"
or marjorie hendricks and grind
all up against the mic
and scream
"baaaaaby nightandday
baaaaaby nightandday"
then as i grew and matured
i became more sensible
and decided i would
settle down
and just become
a sweet inspiration

Revolutionary Dreams

Nikki Giovanni

i used to dream militant
dreams of taking
over america to show
these white folks how it should be
done
i used to dream radical dreams
of blowing everyone away with my perceptive
powers
of correct analysis
i even used to think i'd be the one
to stop the riot and negotiate the peace
then i awoke and dug
that if i dreamed natural
dreams of being a natural
woman doing what a woman
does when she's natural
i would have a revolution

A Raisin in the Sun

A RAISIN IN THE SUN

Lorraine Hansberry

Doretha Cook
Ferriday High School
Ferriday, Louisiana

Zeldia Woodard
Mount Vernon High School
Mount Vernon, New York

Overview

Critical Commentary. *A Raisin in the Sun* is a meritorious play that deals sensitively and honestly with social issues, universal themes, individual dreams, and conflicts that have individual and universal appeal. It makes a profound statement as it focuses on the dreams and struggles of a black family, the Youngers, who are in conflict within themselves, with each other, and with society. They know that society imposes certain limitations upon them because they are black. Because of its abundance of social, economic, and political concerns, the play would perhaps best be taught by using the approaches of social and reader-response criticism.

A Raisin in the Sun is somewhat autobiographical. Lorraine Hansberry's family was very much affected by racial discrimination and was heavily involved in the fight for fair housing, decent jobs, and equal rights. Her family were well educated, established members of society; but they suffered discrimination nonetheless. Assisted by the NAACP, her father took his own case (Hansberry vs. Lee, 1940) to the U.S. Supreme Court. He had been ordered by a lower court to move out of a house which he had bought in a white neighborhood. He won the case but became disillusioned and bitter because of continued discriminatory practices. Finally, he bought a house in New Mexico and prepared to move his family there but died unexpectedly before doing so (Carter 122).

The social, political, and economic conditions of blacks in America should be reviewed and discussed from a historical perspective before students read *A Raisin in the Sun*. The period from the 1940s through the 1960s provides rich prereading material for the play. Reviewing accounts of the social, economic, and political environment of that period should help students to understand how the environment of an era can influence an author as he or she creates a literary work. An examination of this period gives credence to the social messages of the play and to what the characters represent.

As each character is examined and responded to, it is important to analyze both the character's inherent, personal limitations and the limitations placed upon him or her due to racial discrimination or other societal factors. For instance, the Youngers are not able to progress economically, nor are they free to move into the neighborhood that they want to move into because of discriminatory practices in employment and housing. Their plight is representative of life for blacks in America from the 1940s through 1965. Walter Lee, on the other hand, until the end of the play has a limitation that comes from within himself. He is unable to advance beyond a selfish desire to use inherited insurance money to realize his personal dream.

The following conflicts are found in *A Raisin In the Sun*: (1) self vs. self--evidenced in Mama, Walter, Ruth, and Beneatha; (2) male vs. female--evidenced in Walter's relationship with Mama, Ruth, and Beneatha; (3) black vs. black--evidenced between Walter and George Murchinson, Walter and Asagai, Walter and Willy, and Beneatha and George; (4) black vs. white--evidenced by the Youngers' struggle against Mr. Lindner, who represents the white establishment which fosters the economic and social restrictions that the Youngers oppose.

The following universal themes are found in the play: conformity versus diversity, idealism versus cynicism, religion versus atheistic humanism, marital and generational discord, the struggle for women's rights, and the dangers of misdirected ambition. As these themes are manifested in the play, it becomes easy for the reader to recognize that the characters are portraying basic human experiences, feelings, desires, conflicts, and philosophies. Readers are thereby given an opportunity to examine personal ideas, desires, and experiences and to respond to them in light of those of the play's characters.

A reader may identify, for instance, with the theme of misdirected ambition that is shown through Walter Lee. Walter fantasizes how powerful he would be if he could get his hands on some money, if he could open a liquor store, if whites would give blacks a chance. He would then be successful. He could provide not only basic, mundane, necessary possessions for his family and himself but also some luxuries that they desire but are unable to have. However, in reality Walter has no plan of action for improving his condition or for getting control of his personal affairs. His ultimate ambition is not for the good of the family. It is an ambition to satisfy a personal goal for personal reasons, an ambition that could have caused the ruin of the family.

Society superimposes its limitations onto Walter Lee's personal limitation. This results in the creation of another social ill, gender oppression. Walter is made partially impotent by his inability to recognize truthfully what the "system" has done to him and what he has done to himself. He needs to make a true evaluation of himself and a more realistic evaluation of society. However, he attempts to oppress Ruth, his wife, and Beneatha, his sister. In short, social oppression of the black male causes gender oppression by him.

Potential for Teaching. *A Raisin In the Sun* is appropriate for average and above average sophomores, juniors, and seniors. The characters are simple, everyday folk; their dreams are simple, their struggles believable. This helps to make the conflicts and issues believable. The play allows students to examine the political, social, and economic conditions of former and current times and to note progress or the lack of it. Teaching this play will encourage students to examine and evaluate ideas.

Challenges for Adolescent Readers. If a thorough, concise, and factual background presentation of the social, political, and economic conditions of blacks in America from the 1940s through the 1960s is not made, students may have trouble understanding the social message of the play. Themes should be defined and explained.

Suggested Instructional Objectives

After reading and studying *A Raisin in the Sun,* students will be able . . .

1. to evaluate how discriminatory practices can influence the lives of a group of people whose political, economic, and social power is limited (Social Criticism)
2. to identify and personalize the symbolism of the "raisin" and dreams (Reader Response)
3. to explain how a character can symbolize a philosophy or belief of an entire group (Social Criticism)
4. to identify and analyze the following conflicts: black vs. white; black vs. black; male vs. female; self vs. self; and parent vs. child (Social Criticism)
5. to explain how social oppression leads to gender oppression (Social Criticism)
6. to detect elements that make the play as much a universal experience as it is a black experience (Social Criticism)
7. to cite personal examples of how social environment and tradition influence social interaction (Social Criticism)
8. to compare and contrast personal behavior and the behavior of acquaintances with characters in the play (Reader Response)
9. to generalize about how personal choices and social behaviors are influenced by traditional values (Social Criticism)

Prereading Activities

1. Through lecture, the teacher may provide students with background information on the social, political, and economic conditions of blacks in America from the 1940s to 1965.

   Sources:

   A. Cliff, Virgil A. and W. Augustus Low, eds. *Encyclopedia of Black America*. New York: McGraw-Hill, 1981.

   B. Polaski, Harry A. and James Williams, eds. *The Negro Almanac: The Afro-American*. 4th ed. New York: John Wiley & Sons, 1983.

   C. Sobel, Lester A., ed. *Civil Rights Volume 1: 1960-66*. New York: McGraw-Hill, 1981.

2. Individually, students may research the years 1940-1965 and compile a list of 10 events that had an important impact on the lives of blacks politically, socially, and economically in America. A chart which combines contributions from class members may be constructed and displayed in the classroom for reference.

   Sources:

   A. Polaski, Harry A. and James Williams, eds. *The Negro Almanac: The Afro-American*. 4th ed. New York: John Wiley & Sons, 1983.

   B. Smythe, M. Mabel, ed. *The Black American Reference Book*. Englewood Cliffs, New Jersey: Prentice-Hall, 1976.

3. Present a short filmstrip or other pictorial documentary of racial discrimination during the era of the play.

   Source:

   The Movement: Documentary of a Struggle for Equality. New York: Simon and Schuster, 1964. Retitled *A Matter of Colour: Documentary of the Struggles for Racial Equality in the USA*. London: Penguin, 1965.

4. The teacher should provide background information on Lorraine Hansberry and Langston Hughes.

5. Introduce the words *discrimination, deferred, prejudice,* and *dreams*. Ask students to write a dictionary definition and a brief explanation of what their personal experience has been in relation to each word. They are to indicate a word that describes how their experience made them feel, e.g., "happy," "positive," "negative," "fraustrated."

6. Ask students to prepare personal collages that illustrate their dream(s).

7. Present a series of pictures of individuals who seem to be involved in the "dream" process, e.g., someone who is asleep, a daydreamer, someone who seems to be admiring or wishing for something. Have students construct definitions and characteristics of a dreamer and of a dream.

8. Read and discuss Langston Hughes' "Harlem."

Harlem

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore--
And then run?
Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

Have students respond to the following questions in their journals:

A. What may be a "dream" referred to in the poem?

B. What may happen to unfulfilled dreams?

C. What may happen to the person who has the dream?

D. What is the poet's message?

E. How did you feel after reading the poem? Explain.

9. Analyze the title of the play. Determine what the raisin might symbolize. Have students explain the relationship between a dried up raisin and a deferred dream. Discuss ways in which Hughes' poem and the play's title are related.

10. Students may write a belief or philosophy that they feel is an important part of their being. They may indicate how that belief or philosophy influences their actions and those of their peers.

Postreading Activities

1. Ask students to complete the Guide for Reading. Their responses should serve as the basis for discussion of the text.

2. Lead a discussion of the element of theme and focus on how theme can transcend racial lines and social status. Then, have students list the themes they found in the play and explain which ones are universal.

3. Each student should construct a collage that depicts the dream(s) of one of the characters. Compare and contrast these collages to the ones that were made at the beginning of the unit which depicted their own dreams.

4. Have the class dramatize an incident that may occur once the Youngers move into their new neighborhood. Discuss the credibility of the newly created scene.

5. Divide the class into small groups. Instruct them to select a leader and respond to the following task: Decide if *A Raisin in the Sun* is a good play. Why or why not? Does it teach a lesson? If so, what lesson does it teach? What interesting point(s) does it make? Answer each question by giving specific reasons to support your answer. (Each group leader is to make a presentation of the group's consensus when the class reconvenes.)

6. List and discuss three things the Youngers have no control over. How do these factors impose serious limitations on them?

7. Ask students to prepare a three to five minute presentation on one of the following:

   A. What a dream means to me

   B. My dream

   C. Oral interpretation of Dr. Martin Luther King's "I Have a Dream" speech

   The class should compare or contrast the theme of the presentations to the dream theme of *A Raisin in the Sun*.

8. In a class discussion, note observations regarding feelings, attitudes, conventions, and social conditions of contemporary society. Address the following issues:

   A. What areas need to be changed for the betterment of all people?

   B. How do the concerns noted influence society in general and a specific group of people in particular?

C. What changes may be proposed?

Some students might be encouraged to write a short story, a poem, or a one-act play, basing their works on ideas generated by class discussion.

Evaluation

In conjuction with a teacher-generated test, the following essay topics may prove useful as evaluative tools.

1. Select one character and identify his or her conflict(s). Discuss fully if the conflict is within the character, between the character you have chosen and another character, or between the character and society. Is the conflict resolved? If so, how? Support your answer with specific evidence.

2. Select one of the following universal themes and explain why it is a universal theme.

    A. misguided ambition

    B. conformity vs. diversity

    C. marital vs. generational discord

    D. any other universal theme from the play

3. Consider the title of the play and the message of Hughes' poem, "Harlem." Why do you think Hansberry chose this poem to introduce the play? What is the relationship between the two? Focus on at least three factors and discuss them fully.

4. Write an essay on your favorite character and tell what you admire most and least about the character. What are his or her weaknesses and strengths? What made you feel a certain closeness to the character? In what ways are you and the character alike and different?

References

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Cheney, Anne. *Lorraine Hansberry*. Boston: Twayne Publishers, 1984.

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Hayden, Robert. *The Human Condition: Teacher's Resource Book*. Glenview, Illinois: Scott, Foresman, 1974.

Guide for Reading

A Raisin in the Sun

1. List words that describe Walter as you see him.
2. List Walter's major weaknesses.
3. Indicate at least one thing that he could have done to change his circumstances.
4. What did Walter want from society?
5. What did he want from his family?
6. Who and what did Walter blame for his failures and frustrations?
7. How did Walter reveal an oppressive and stereotypical attitude toward Ruth and Beneatha?
8. What incident in the play represented foolish and misplaced trust on Walter's part?
9. Discuss what you think kept Walter from accepting the money from Mr. Lindner.
10. Consider Walter at the beginning of the play; reflect on his attitude and actions in the play. Then, consider Walter at the end of the play. Did he undergo a change? In what way(s) did he change? Be specific.
11. Make a list of the main characters and do the following for each:
    A. Write three or four words to describe him or her.
    B. Identify his or her conflict(s).
    C. Identify his or her dream(s).
12. Respond to the passages given below by answering the following questions in your journal:
    A. What happens in the passage?
    B. What did you feel as you read the passage?
    C. What in your own personal experience did the reading of this passage evoke?

D. What word(s), images(s), or line(s) impressed you most?

Act I, Scene II

Mama: Son, how come you talk so much 'bout money?

Walter: (with immense passion). Because it is life, Mama!

Mama: (quietly). Oh--(very quietly) So now it's life. Money is life. Once upon a time freedom used to be life--now it's money. I guess the world really do change. . . .

Walter: No--it was always money, Mama. We just didn't know about it.

Act II, Scene I

George: (looking at him with distaste, a little above it all). You're all wacked up with bitterness, man.

Walter: (intently, almost quietly, between the teeth, glaring at [George]). And you--ain't you bitter, man? Ain't you just about had it yet? Don't you see no stars gleaming that you can't reach out and grab? You happy? . . . You got it made? Bitter? Man, I'm a volcano. Bitter? Here I am a giant--surrounded by ants! Ants who can't even understand what it is the giant is talking about.

Act III

Beneatha: I said that that individual in that room is no brother of mine.

Mama: That's what I thought you said. You feeling like you better than he is today? Yes? What you tell him a minute ago? That he wasn't a man? Yes? . . . You done wrote his epitaph too--like the rest of the world? . . .

Beneatha: . . . You saw what he just did, Mama! You saw him--down on his knees. Wasn't it you who taught me--to despise any man who would do that. . . .

Mama: Yes--I taught you that. . . . But . . . I thought I taught you to love him.

Beneatha: Love him? There is nothing left to love.

Mama: There is always something left to love. And if you ain't learned that, you ain't learned nothing. (Looking at Beneatha.) Have you cried for that boy today? I don't mean for yourself and for the family 'cause we lost the money. I mean for him; what he been through and what it done to him. Child, when do you think is the time to love somebody the most; when they done good and made things easy for everybody? Well then, you ain't through learning--because that ain't the time at all. It's when

> he's at his lowest and can't believe in hisself 'cause the world done whipped him so. When you starts measuring somebody, . . . measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.

If you prefer, you may choose your favorite passages and answer the four questions in this item.

13. Look again at the first passage in #12. Analyze the two philosophies it contains. Then, decide which of the two speakers holds what you consider the healthier view toward life and, in your journal, defend your choice.

The Mayor of Casterbridge

THE MAYOR OF CASTERBRIDGE

Thomas Hardy

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Overview

Thomas Hardy in *The Mayor of Casterbridge* created his most elegantly structured work. It is considered by critics to be his most artistic major novel. Originally written for serialization in *Graphic*, it was published in twenty installments running from January 2, 1886, through May 15, 1886. The story Hardy presents centers on one character, Michael Henchard, described by Hardy in his subtitle as a "Man of Character." Henchard is the dominant protagonist whose flaw is not romanticism but self-destructiveness, or "thanatos" as Freud describes the drive. Further, Hardy describes the prevalence of an agricultural community by using an austere stance. The novel also evidences the grotesque and utilizes mythological and Biblical references, as well as the seasonal ritual of the scapegoat king.

Michael Henchard is a man of strong passion who sells his wife and daughter while under the influence of alcohol and wallowing in self-pity at Weydon-Priors Fair. Susan, his wife, is a simple woman who accepts her sale as legal and binding, takes her infant daughter, Elizabeth-Jane, and leaves with the unknown sailor, Newson, who has purchased them. The scene takes place in the furmity tent of the fair under the gaze of an old crone, "The Furmity Woman." The next morning, a sober Henchard vainly tries to locate his family and in a fit of remorse vows not to touch liquor for 21 years.

Eighteen years pass during which time Henchard rises through his own energy to a position of wealth and status as the leading grain dealer in the area of Wessex and has become mayor of the small town of Casterbridge. Susan and Elizabeth-Jane, now charming young women, reappear after Newson is lost at sea. At the same time, Donald Farfrae, an ambitious young Scotsman, arrives in Casterbridge, solves a business problem for Henchard, and conceives a strong friendship with the Mayor, who takes him into his grain business as a manager.

At the same time Farfrae and Henchard enter into their business agreement, Henchard learns from Elizabeth-Jane that Susan is in town. No one in the town knows of the wife-selling incident; however, Henchard attempts to right the wrong he feels he perpetrated upon Susan and Elizabeth-Jane by remarrying Susan. Henchard's domineering and careless business dealings put his once-thriving business into jeopardy and allow Farfrae to assume control of the business. Complicating matters, Henchard's former mistress, Lucetta Templeman, comes to Casterbridge and takes interest in Elizabeth-Jane after Susan dies.

Unexpectedly, Henchard learns that Elizabeth-Jane is not his daughter and experiences a violent swing of emotion. Jealous of Farfrae's business ability, he drives the young man out of the partnership they had formed, whereupon Farfrae sets up his own grain business and, with superior tactics, soon monopolizes the business of the town, driving Henchard into bankruptcy. A further complication is added when Farfrae falls in love with and marries Lucetta.

In a bitter moment of revenge, an old enemy of Henchard reveals the former affair between the pregnant Mrs. Farfrae and Henchard with a skimmity-ride featuring effigies of the guilty couple tied to the back of a donkey and ridden through town. Lucetta is shamed, has a miscarriage, and dies.

Newson appears in town, not having been lost at sea at all. Henchard, in an effort to cling to Elizabeth-Jane, tells Newson that the young woman has died. Farfrae courts and marries the young woman, Elizabeth-Jane. Having lost his partner, his business, and his daughter, Henchard returns to his original occupation as a farm laborer, dying alone of a broken spirit.

Critical Commentary. While the novel lends itself to many schools of criticism, those most appropriate seem to be archetypal, new-Aristotelian, and feminist. The reader response school of criticism is appropriate for student involvement and aiding in directed reading as well. In order to reinforce and encourage the critical thinking skills of students, the teacher should hesitate to use only one of these critical approaches; instead, a pluralistic approach is strongly encouraged. The pluralistic approach involves the integration of two or more schools of criticism, allowing students to capture for themselves the multi-faceted nature of this novel. At this juncture, the teacher might do well to realize the value of an interdisciplinary approach to criticism by including the economy, the geography, and other aspects of the culture. The pluralistic approach is particularly valuable for senior high school students who may not be sophisticated in approaching major works of literature.

Using an archetypal approach to the novel, students become familiar with the circular pattern in the novel as Hardy uses the seasons to express the changes in the times and in the lives of the characters. With the aging of Henchard, the seasons take on a more sombre image--fall and winter. The archetypes of sunset and autumn signal the death of the archetypal hero, Henchard, who embarks upon a quest, suffers for the cause, and eventually gives his life for it. On the quest he is eclipsed by the young hero, another archetype, Farfrae, who propels Henchard on to the tragic end in which he sees his own redemption. Elizabeth-Jane manifests the archetype of initiation as she leaves the security of the home she believes to belong to her father, searches for her own identity, and returns to accept her role and even find for herself a measure of happiness and acceptance. Another dimension of archetypal criticism involves Hardy's utilization of the Oedipal complex and the Biblical story of King Saul and his protege, the young man, David. Further archetypal allusions include King Lear and Macbeth.

In addition, the teacher may utilize the neo-Aristotelian school of criticism, the first requirement for which is the presence of a universal truth. "What goes around comes around" is certainly the theme of this work. In addition, one might conclude that the Biblical Golden Rule, "Do unto others as you would have them do unto you," might also apply as a universal truth. The neo-Aristotelian theory also assumes that the work evokes an effect. The reader of *The Mayor of Casterbridge* may find this effect in pity for Henchard, who is isolated by the cold-hearted Farfrae as the action builds--first with the allegiance of Farfrae to Henchard, Farfrae's attraction to Elizabeth-Jane, and his eclipsing of Henchard. Vital elements of Hardy's plot construction include the foundation of the agrarian economy, specifically the corn, the attention to the money, and the attention to ceremony. As an important factor of neo-Aristotelian criticism, students will see Hardy's careful revelation of character, especially the characters of Henchard and Farfrae with their parallel developments in commercial and personal areas.

Perhaps students will best understand the feminist school of criticism, which lends itself quite nicely to this novel. Feminist criticism involves more than attention to gender, and this novel is an excellent vehicle for demonstrating attention to class, regional, and other social concerns. Hardy's writing does evoke attention to his treatment of women as indicated in the early wife-selling scene, as well as Henchard's attachment to his "daughter" Elizabeth-Jane and his thoughtless treatment of Lucetta. The classic beauty of Hardy's work is seen in his treatment of social class, which is revealed in the novel with the working class on the outside looking in. Economic class is also a viable point of consideration as Henchard and Farfrae compete with one another on both the personal and the business level. The teacher of this novel would do well to consider feminist criticism and social criticism together, giving attention to Hardy's use of serialization as the original presentation of *The Mayor of Casterbridge* in twenty installments during 1896.

Reader response criticism allows the student to become involved with the literature and is suited to the study of this novel in an effort to emphasize the reader's reaction to the development of character and to specific scenes as the plot unfolds. Interesting classroom discussion is evoked by the utilization of reader response criticism because every student's opinion is valuable, and no one is wrong.

Potential for Teaching. *The Mayor of Casterbridge* offers great potential for twelfth grade students of average and advanced ability. Thomas Hardy's use of extensive historical and geographical information demands close reading in order to follow plot and character development. Reading skills demanded include language development, context clue recognition, problem solving, and outcome prediction. Students can become involved in the action of the plot because of Hardy's development of an eighteen-year-old with problems familiar to most students.

1. The novel presents the characterization of an individual who faces problems similar to those faced by the contemporary individual--family problems of alcoholism, financial difficulties, the death of a family member, political and business success and failure, competition for affection, recognition, prosperity, and the issue of basic honesty.
2. Within the novel, the author presents a viable picture of Victorian England, its geography, sociology, and economy.
3. The central character develops with the plot.
4. The primary focus of the novel, the problematic life and death of a man of character, is pertinent to the education of today's youth.
5. A reading of this novel provides an avenue for teaching the archetype.
6. As students follow the Guide for Reading, they will learn of serialization, a way to experience the story in the same manner as those who first read the novel.
7. Students have reading experience in mythology, Shakespeare, the Bible, and classic fiction.
8. Many students are part of fragmented homes, may have difficult personal relationships, and may be aware of specific laws governing divorce, adoption, remarriage, marriage contracts such as prenuptial agreements, etc.
9. Literary distinctions (formal structure) of the novel are familiar to students.

Challenges for Adolescent Readers. *The Mayor of Casterbridge* is recommended for twelfth grade students of average and advanced ability. Less capable students may be overwhelmed by the sheer bulk of the novel as well as by the circular plot and careful attention to accuracy of geography. The elegantly structured work provides the reader with a wealth of material from which he must pick and choose in order to apply skills and knowledge which have been mastered.

1. Students who may be overwhelmed by the novel, as mentioned above, should find that when the work is presented serially they are able to deal more easily with major plot advancement, vocabulary, character development, and geography as well as to comprehend the role of serialization in the late nineteenth century.

2. Students may benefit from an introduction to the life of Thomas Hardy and to the care he gave to his settings and characters.

3. The structural perfection of the novel is a model for reviewing elements of a tragedy.

4. In order to maximize students' understanding and appreciation of allusions, a brief instructional time devoted to Oedipus, King Lear, Macbeth, and the Biblical story of Saul and David would be beneficial.

5. Time spent in introducing the Wessex countryside, its economy, sociology, and folklore, will help the reader to follow the story line more readily.

Suggested Instructional Objectives

After studying this novel, students will be able . . .

1. to determine the elements of the novel which make it a tragedy (Neo-Aristotelian)

2. to identify the sets of parallels which Hardy developed between his hero and characters such as Oedipus, Lear, Macbeth, and/or Saul and David (Archetypal)

3. to establish the author's use of social distinctions, geographical (topographical) limitations, and gender identification as contributory to the story line (Feminist)

4. to recognize the possible advantages of the author's serialization of the original story (Social)

5. to analyze the tension between the commercial and the domestic Henchard in order to identify the symbolic development of each and the resultant effects in his life (Feminist)

6. to perceive the literary distinctions (formal structures) in the novel including unity, allusion, tragic hero, and conflict (Neo-Aristotelian)

7. to restructure the convoluted relationships (pattern of change) of Henchard, deducing a reason for each (Archetypal/Feminist)

8. to synthesize the basic human problems faced by the novel's personae and contemporary society (Reader Response)

9. to systematize the author's careful construction of character (Neo-Aristotelian)

10. to recognize the author's use of elements to create character, setting, and action (Neo-Aristotelian)

11. to differentiate between characters' relationships within and without the legal parameters of contemporary society (Feminist)

12. to empathize with the characters of the novel in their varying stages of development (Reader Response)

Prereading Activities

1. To assuage the reluctance of students to attempt a novel of this magnitude, the teacher will find a brief introductory lecture on serialization beneficial. As a part of this introduction, the teacher will introduce "serial writing" which was popular in the late nineteenth century. The purpose of such writing was to provide the Victorian reader with material that was accessible and readable, and to assure the author of an on-going audience. Excellent source material is referenced below.

2. Students may appreciate an introduction to the life of Thomas Hardy and the care he gave to his settings and characters.

3. The structural perfection of the novel is a model for reviewing elements of a tragedy. Students will develop a chart of the specific elements included in the genre of tragedy. This listing will be utilized during the reading. Using events from the current newspaper, each student will write a brief news story using the tragic elements formula.

4. In order to maximize students' understanding and appreciation of the allusions, a brief instructional time devoted to Oedipus, King Lear, Macbeth, and the Biblical story of Saul and David would be beneficial. Students will divide into small groups with one of these allusions assigned to each group. Members will research their topic for one class period, or at home for one night and present a brief oral report to the entire class as a means of providing background for the novel's reading. One group should present a brief report on each of the following archetypes: seasons, bridge, initiation, hero, young hero.

5. Time spent in introducing the Wessex countryside, economy, sociology, and folklore will help the reader to follow the story line more readily. A map is provided in the Appendix. Students should utilize the map for reading, for use in following action for subsequent journal entries,

and for enrichment. Students will color the map using designations (keys) similar to those in their social studies textbook for mountains, water, roads, landmarks, etc.

6. A "sale" will be held in class. Students who participate in the bidding must show their good faith in purchasing. Depending upon the make-up of the group, the teacher may decide that the bidding student agree to wash a car for the seller, deliver a message, perform a chore, or some such service. The bartering should be in good faith and culminate with a written agreement.

7. A contract will be signed to certify that the reading is done serially. A copy of a suggested contract is provided in the Appendix. On the day of the signing, the teacher will sign a contract also, making a great ceremony of this. A notary public may be brought in to witness the students' signatures and impress a seal. This activity should create genuine interest in reading.

8. Select specific vocabulary words and introduce them with definitions. Students may be assigned to find the definitions and begin to formulate a *Mayor's Glossary*. Words included will vary according to students' exposure to Hardy in the past, as well as other regional factors. Included in the initial presentation should be the following: *furmity, guinea, hay-trusser*. As students read, they should add to this list and share their conclusions with other students. Discussion time should include compilation of the glossary. A "Casterbridge Clerk" may be selected and given responsibility for maintaining the glossary.

Guide for Reading

Students will be introduced to the fact that this novel appeared originally in serial form in the Victorian magazine, *Graphic*, for twenty installments covering the period of January 2 through May 15, 1886. Criticizing a novel without taking into account the possible influence of serialization on structure and characterization may give a distorted view. Victorian authors, of which Hardy was representative, wrote serially for many reasons, among which was the need to retain an audience of interested readers. Many times when an author presented a work to a publisher, the work was found to be "too risque" for publishing as a novel; however, a magazine would publish the work in installments because the readers would purchase the publication for its fiction. Also, many Victorian readers could not afford to purchase and retain books, but a publication costing a few pennies was attainable and disposable. In addition, the problems of the author were infinitely more difficult when writing serially because each installment or episode was actually a "novel within a novel." Serialization with its plots and subplots was a forerunner of the contemporary soap opera.

In an effort to duplicate the reading experience of the Victorian reader, students will read the novel in segments corresponding to those originally published by the author. Students are encouraged to read the segment indicated and complete the reading guide without reading ahead. A journal writing assignment is included in conjunction with the reading with entries made as directed. The notes may be kept in a formal or informal manner in the same journal, or in whatever manner upon which the teacher and students agree. In other words, readers enjoy having a manageable body of reading with specific happenings which also form a part of the larger work. Students should find it a useful method of breaking a long novel into readable sections with the guide supplying direction for plot amplification, character development, situation, and prediction. The twenty installments have been condensed into ten installments with the original publication dates indicated. The Guide for Reading should be duplicated and distributed to students at the beginning of the project. In order to preclude their reading ahead, the teacher might consider giving one part of the guide per day, securing a promise or contract from the students regarding not reading ahead. This will not only heighten interest but also make for lively discussions as well. Even students who do not understand the term "serialization" in the beginning will benefit from this plan.

The following chart indicates the parts of the Guide with the chapters and number of pages for each. The Guide contains questions and a journal entry for each part.

Part	Chapters	Number of pages
1	1-5	44
2	5-9	27
3	10-15	33
4	15-19	19
5	20-23	40
6	24-27	42
7	27-32	29
8	33-36	31
9	37-41	35
10	41-45	41

Postreading Activities

1. "What goes around comes around" is a familiar contemporary saying amplified by Hardy in his work, *The Mayor of Casterbridge*. Prepare a personal "jot list" tracing the action involved in this saying. Formulate a preliminary outline and draw a conclusion involving how the novel reinforces this axiom. Write a formal five paragraph paper.

2. Identify specific figures of speech, references to actual historical events, and topographical descriptions which help in setting this novel. Prepare a chart with examples and page numbers.

3. Realizing the author's careful construction of events and characters, as well as the use of politics and geography, identify the use of specific language to produce tension in the story. Select categories for selections and prepare a chart which might be used in constructing such a novel.

4. Reinforce vocabulary words by examining their use in the context of the work. Are some of the word choices unique? Is there a derivation of some of the words? What is the etymology of the more unique words? A quiz may also be in order.

5. Write a physical description of Henchard, Elizabeth-Jane, Farfrae, Lucetta, Susan, and Newson based upon Hardy's description. Assume the role of casting director for a movie going into production. List your choices of stars to play the roles of each of these characters together with your reasons for the selection.

6. Write a response to reading a novel in serial form. Did it help you to identify with Hardy's original audience? Why? Write a statement ("a kicker") for each episode's ending in which you allude to past action and the forthcoming segment, creating interest without revealing resolution.

7. Assume the role of an attorney or a judge. Write a legal opinion concerning:

   A. Henchard's sale of Susan and Elizabeth-Jane

   B. Susan's relationship with Newson

   C. The plight of both Elizabeth-Jane I and Elizabeth-Jane II with respect to Newson and to Henchard

   D. The Henchard-Farfrae business deal

8. Related projects to reinforce comprehension of the plight of the novel's characters include:

   A. Investigating community resources for aiding the battered wives and neglected children and for seeking missing persons

   B. Determining the method used for electing the local mayor, together with an examination of the duties of the office

   C. Charting the derivation of the characters, listing the origins and destinies in a "Family Tree"

Evaluation

Evaluation of the students' work on *The Mayor of Casterbridge* may be accomplished in a number of ways. The following methods of evaluation are considered the most viable for use with the Guide for Reading:

1. Ask students to use their journal entries from all ten parts of the reading in order to compose a diary covering a year in the life of one of the major characters in the novel. Ask them to be sensitive to the type of language, expression, spelling, grammatical construction, and diction the character would use. They should prepare the diary with a suitable covering and with dates and pertinent information. This work will be graded for content reflecting the plot and character development, creative expression, mirroring of the character, as well as for propriety.

2. Utilizing the information gleaned in the "jottings" with each part of the assigned reading and utilized in classroom discussion, construct an objective examination which may be used to measure comprehension. Such an examination should include questions regarding serialization, archetypes, language, characteristics of a tragedy, and characteristics of various persona, as well as comprehension questions of a specific and general nature. An essay question should be included.

3. When working with advanced students in particular, a student-constructed examination might be considered. Using their "jottings," students should submit three to five questions, with answers, and a suggested essay question which is thought-provoking. The teacher may then select those questions which are deemed most representative of the critical approach desired and construct an appropriate examination.

4. A book report may be assigned. If this selection is utilized, the teacher should carefully avoid using a traditional approach. In addition to knowing the title, author, bibliographical information, major characters, and plot line, the students should be required to answer thought-provoking questions of a nature that will require evidence of synthesis and will represent the varying schools of criticism--feminism, social, archetypal--which have been utilized in classroom discussion.

Related Works

1. *Lucky Jim* (Kingsley Amis). In a humorous look at academic life, the hero finds himself challenged at every turn. Deeply desiring respect and success, he encounters many obstacles that cause him to think about his goals and to examine himself. This humorous look at life will strengthen the reader.

2. *I Know Why the Caged Bird Sings* (Maya Angelou). For the female of today, this story of a dignified woman confronting herself and moving toward achievement is at once moving, fascinating, inspiring, and ironic. The reader discovers real people surviving real ordeals in a real world.

3. *Sieze the Day* (Saul Bellow). Tommy Wilhelm, the hero, experiences the conflict of family denial and societal isolation. Questioning his own identity, he searches for meaning for himself, his business dealings, his future, and even his past. The action, confined to a 24-hour period, centers around one man in conflict with himself. This is a pithy story for the contemporary reader.

4. *Typhoon* (Joseph Conrad). Men of action and their destiny are the subjects of this short novel which reveals tests of moral and physical courage together with allegiances of honor and loyalty.

5. *Jude the Obscure* (Thomas Hardy). In a philosophical, often fatalistic manner, Hardy reveals a young man, Jude Frawley, who is ambitious but too easily tempted away from his lofty goals. Contemporary readers will see a measure of today's society in Jude's turn from his goal for drink and love.

6. *Tess of the d'Urbervilles* (Thomas Hardy). The story of a young English girl caught in the struggle of tradition and class. Married to a man with whom she is not in love, she is forced to subdue her affection for the man she does love. In the loveless marriage she experiences isolation--from family, friends, and herself. The resolution of the conflict is introspective and surprising.

7. *The American* (Henry James). In pursuit of his dreams, a wealthy, retired, middle-aged man, Christopher Newman, goes to Europe where his innocence is revealed in conflict with the "corruption" he finds there. The cultural standards are intriguing for the reader who finds himself at once sympathetic toward the naive Newman and disparaging of the lessons he must learn.

8. *Yonnondio* (Tillie Olsen). The author chronicles the American societal structure while celebrating humanity. The portrayal of the poor evokes compassion from the reader and leaves a vivid impression.

9. *Rabbit Run* (John Updike). The contemporary reader will find in this novel a poignant look at a brilliant career in high school athletics that controls the destiny of the young hero. The insightful work will inspire and instruct the reader while also entertaining him.

References

Hardy, Thomas. *The Mayor of Casterbridge*. New York: Signet, 1962.

Vann, J. Don. *Victorian Novel in Serial*. New York: The Modern Language Association of America, 1985.

Guide for Reading

The Mayor of Casterbridge

Part 1

Chapters 1 and 2 (January 2, 1886)

Chapters 3-5 (January 9, 1886)

After reading of the wife sale, pretend that you are Susan Henchard. How do you feel? What do you anticipate is your future? What will you do? Where will you turn? How do you feel about Michael Henchard?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. Under what conditions is the wife sold?
2. How much money is involved? Convert this into modern United States currency.
3. How many years pass between Chapters 2 and 3?
4. List the chief events in the life of each of the following during this section of the novel:
   A. Michael Henchard
   B. Susan Henchard
   C. Elizabeth-Jane
5. Write a physical description of Elizabeth-Jane at age 18.

Note: Part 1 ends halfway through chapter 5 with the paragraph beginning, "Oh no; don't ye know him to be the celebrated abstaining worthy of that name?" and ending ". . . yer gospel oath is a serious thing" (42).

Part 2

Chapters 5 (cont.)-7 (January 16, 1886)

Chapters 8 and 9 (January 23, 1886)

After reading of the allegiance of Henchard and Farfrae, write a journal entry as Farfrae. Why were you in Wessex in the first place? What happened to change your plans? How do you feel at the end of Chapter 9? Why? What do you see in your future?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. What problem is perplexing Henchard? How might this equate with a problem in a modern agrarian community?
2. Describe Farfrae as he appears at the beginning of Chapter 6.
3. What definitive action does Farfrae take? What is the result?
4. To what hotel do Susan and Elizabeth-Jane go? Why?
5. What opinion does Susan have of Henchard in Chapter 7?
6. Elizabeth-Jane worked at the hotel in what capacity?
7. Give an overall impression of the town of Casterbridge as seen through the eyes of Elizabeth-Jane. How do you see it?

Part 3

Chapters 10 - 13 (January 30, 1886)

Chapters 13 - 15 (February 6, 1886)

After reading this assignment, write a journal entry as Michael Henchard on the day Elizabeth-Jane, at age 18, comes into your office. Reflect on the past 18 years. How do you feel? What is your first reaction? Ponder this. What do you plan to do?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. Why did Henchard send Susan five guineas?
2. Describe The Amphitheatre. What, if any, meaning does it have?
3. What impression does Donald Farfrae make upon Henchard?
4. Who is the "innocent woman" to whom Henchard refers in Chapter 12? Explain.
5. Describe the relationship which evolved between Henchard and Susan.
6. What is unique about Longwood's conversation with Nance Mockridge?

Note: Part 3 ends halfway through Chapter 15 with the paragraph beginning, "He asked me and he questioned me, and then 'a wouldn't hear my point!"

Part 4

Chapters 15 - 17 (February 13, 1886)

Chapters 18 and 19 (February 20, 1886)

Write a journal entry as Elizabeth-Jane, now in the mayor's house. What changes have taken place in your life? How has this affected you? What do you see ahead for yourself?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. Over what issue do Henchard and Farfrae experience differences? What is the result?
2. Farfrae indicates that he wants to ask Elizabeth-Jane a question. How does she react? Why? What do you suppose the question is? Why do you think this?
3. Henchard forces a decision upon Elizabeth-Jane. What is it?
4. Another female comes into the story in Chapter 18. Who is she? What do you know about her?
5. Elizabeth-Jane's mother shares a confidence. What is it?
6. What information is Farfrae given at the end of Chapter 18?
7. Henchard does one very interesting thing in Chapter 19. What? Why?

Part 6

Chapters 24 and 25 (March 13, 1886)

Chapters 26 and 27 (March 20, 1886)

Write a journal entry as Lucetta Templeman. What brought you to Casterbridge? There are at least two levels in your life. Describe them. What do you foresee for yourself?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. A change comes to the economy of Casterbridge. What heralds it?
2. What happens to Lucetta and Elizabeth-Jane? Why?
3. Name the triangle described in Chapter 25.
4. How would you describe Elizabeth-Jane's feelings?
5. Who is Jopp? Explain.
6. The season is midsummer. What archetype is this? Explain.

Note: Part 6 ends two-thirds of the way through Chapter 27 with the paragraph beginning "Henchard did not hear the reply" and concluding "They went on . . . upon the carts and wagons which carried them away."

Part 7

Chapters 27(cont.)-29 (March 27, 1886)

Chapters 30 - 32 (April 3, 1886)

Write a journal entry as Elizabeth-Jane during this section of the novel. What is in your heart? What are your physical circumstance? How do you feel toward Henchard? Lucetta? Farfrae? the town of Casterbridge? What is your responsibility?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. Describe the condition of the economy in Casterbridge at this time.
2. Why is Lucetta lonely? To whom does she turn?
3. How does Henchard react to Lucetta's news?
4. Who reveals Henchard's secret? Describe the incident.
5. The archetype of the bridge is important in this section. What does it represent?
6. What does the season of winter mean to you?

Part 8

Chapters 33 and 34 (April 10, 1886)

Chapters 35 and 36 (April 17, 1886)

Write a journal entry as Michael Henchard at this time in life. You are older now. Circumstances have changed for you in many ways. What are they? How do you feel about that? What is your fortune like now? Upon whom can you depend? Against whom do you harbor hard feelings? Why? In whom do you have confidence? It is winter. What is ahead for you?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. Name the song Henchard sings.
2. How is Henchard like King Lear in this section? Explain.
3. Briefly describe the make-up of the economy in Casterbridge at this time. What occupations and professions exist there?
4. Explain Farfrae's allusion to Aphrodite.
5. What does Farfrae learn from Henchard?
6. Explain the appointment between Lucetta and Henchard.

Part 9

Chapters 37 and 38 (April 24, 1886)

Chapters 39 - 41 (May 1, 1886)

Write a journal entry as a townsperson. You may be male or female, young or old; however, make this clear in your entry without specifically stating it. How do you react to the change in your economic status? How is the change manifested? Comment upon your Mayor and your Councillor. Are you acquainted with Lucetta? Elizabeth-Jane? Do you anticipate the coming of the Royal Personage with pleasure or displeasure? Why? How do you feel about the "skimmity ride"?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. Who is the "Royal Personage" about to visit Casterbridge?
2. Describe Henchard at this time.
3. What does he contemplate? Why does he change his mind?
4. Describe the confrontation between Henchard and Farfrae.
5. Describe the "skimmity ride." What does it mean? Who instigated it? Why? Who is affected?

Note: Part 9 ends one third of the way through chapter 41 with the paragraph beginning "The sailor continued standing" and concluding "I'll trouble you no longer."

Part 10

Chapters 41 - 43 (May 8, 1886)

Chapters 44 and 45 (May 15, 1886)

Write a journal entry as Newson. You have returned to Casterbridge. Why? What did you expect? What did you find? How does the news you receive affect you? You are a bystander in the events at Casterbridge, so how do you feel about the situation? about Elizabeth-Jane? about Henchard? about Farfrae? What will happen to you?

Jot down brief notes for use in discussion, later writing assignments, and final evaluation, concerning the following:

1. How does Hardy's description of the scenery foreshadow the end of the novel?
2. What happens with the effigies in the river?
3. How does Henchard feel about Elizabeth-Jane and Farfrae meeting alone?
4. How do Newson and Elizabeth-Jane get along?
5. How does Whittle's monologue allude to Lear's fool?
6. What type of weather exists at the end of the novel? This is an archetype foretelling what? For whom?

Appendix

CONTRACT

I, ______________________________, do hereby agree to read *The Mayor of Casterbridge* serially. I will complete each reading segment as specified. I will not read ahead of the assignment. Further, I do hereby covenant to complete the suggestions on the reading guide including journal entries and jot lists. I will participate in classroom discussions and cooperate in the maintenance of a classroom glossary.

Signed______________________________

This __________ day of __________

in the year of our Lord nineteen

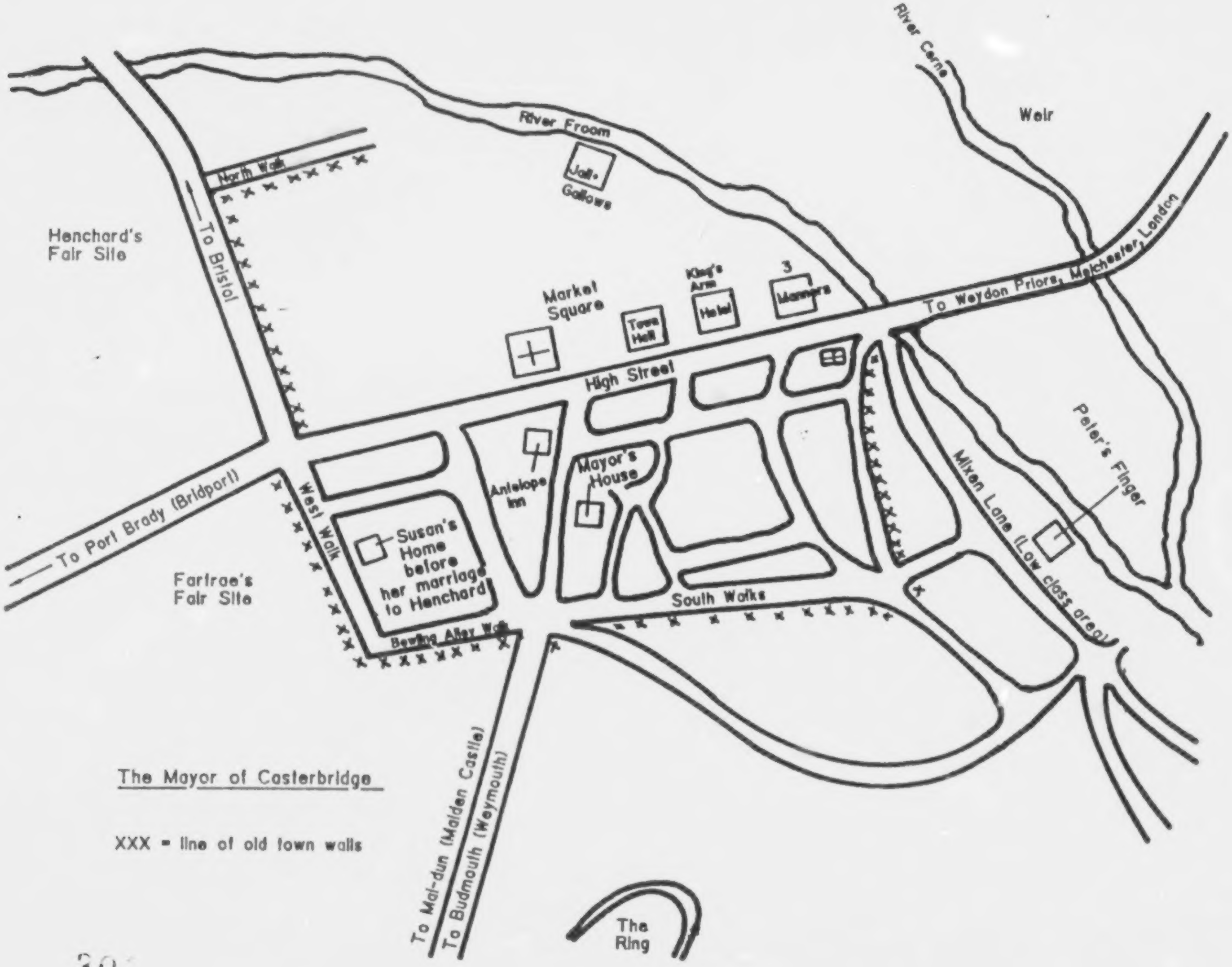
hundred and ____________________.

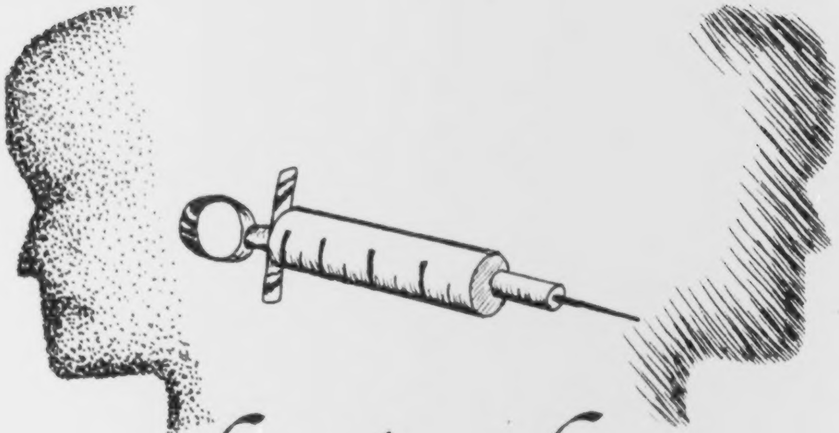
In witness whereof I do

set my sign and seal:

____

Date______________________________


River Carne
Weir
River Froom
Jail
Gallows
North Walk
Henchard's Fair Site
To Bristol
Market Square
Town Hall
King's Arms Hotel
3 Mariners
To Weydon Priors, Melchester, London
High Street
Peter's Finger
Mixen Lane (Low class area)
Antelope Inn
Mayor's House
West Walk
To Port Brady (Bridport)
Susan's Home before her marriage to Henchard
Farfrae's Fair Site
South Walks
Bowling Alley Walk
To Mai-dun (Maiden Castle)
To Budmouth (Weymouth)
The Ring
The Mayor of Casterbridge
XXX = line of old town walls



That Was Then, This Is Now.

THAT WAS THEN, THIS IS NOW

S. E. Hinton

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Overview

Critical Commentary. S. E. Hinton's *That Was Then, This Is Now* has a brutal and realistic message so pertinent for today's junior and senior high students. It is not a book that comes to a very comfortable conclusion. Using the background and a few of the characters from her first novel, *The Outsiders*, Hinton builds an atmosphere of violence, illustrating the vicious cycles of injustice through the urgent need of Bryon and Mark to personally settle the score by some means of retribution, whether by violent beatings, verbal ridicule, or the cutting off of a girl's beautiful long hair. This is a story of loyalty and of a kind of providential good luck. In the end, however, this loyalty is repudiated, rejected. *That Was Then, This Is Now* lends itself to using three particular critical approaches: archetypal, reader response, and neo-Aristotelian. The archetypal genre of mythology and legend is used when Hinton refers to the lion's paw of "Androcles and the Lion": "What'd I ever do to deserve you, Mark? Pull a thorn outa your paw?" "Androcles" tells the story of a Roman slave who does a favor for a lion; the lion returns the favor in their next encounter.

Three stages of the initiation archetype--separation, transformation, and incorporation--are evident in both protagonists, Bryon and Mark. Separation is shown with Bryon, the narrator, in his sixteenth year: vulnerable, innocent, willing to "go along" without risk, and still living at home with his mother, he is allowed to be independent to the point of getting his own meals, coming home whenever he is ready, and doing what he wants to. The transformation stage becomes evident when he finds himself becoming disturbed by the fights and retaliations which surround him. He has made excuses for things that Mark has done in the past but is beginning to question Mark's actions and his own feelings, wondering why he himself is reacting the way he is. Most of the time now he does not want to go along with Mark, especially when Mark wants to do anything that is illegal. This leads to his central decisions, to turn Mark in to the police and to break off with Cathy. Both decisions bring about grief and self-pity, but they also leave him closer to mature adulthood than he was at the novel's beginning.

Mark on the other hand, lives by natural intuition, doing what he wants and relying on his charm to wriggle out of awkward situations that inevitably arise. His separation takes place when his parents shoot each other during a drunken brawl and he moves in with Bryon and his mother. He finds it hard to understand the changes in Bryon's attitude toward him. His transformation takes place as he becomes more involved with the drug scene. He is unable to get a job due to his probation from a prior arrest, and he resorts to getting money or whatever he wants illegally. Death, beatings, and then Bryon's discovery of his drug-related activity cause a crisis in which Mark finds he has lost the ability to charm his way out of trouble, and he ends up in jail with a hardened attitude of betrayal. Mark's incorporation is not yet complete at the end of the novel.

Another example of an archetype evident in this story is the "good mother" versus the "bad mother" image. Bryon's mother is the warm, nurturing person for both boys, whereas Mark's mother, though not necessarily a bad mother, has been more interested in alcohol than in being a good mother to Mark. This same contrast is shown in Bryon's relationships with Angela, the whore/femme fatale, as opposed to Cathy, an intelligent and innocent girl with respectable principles. Color archetypes appear with Bryon getting the new blue shirt, showing a positive relationship with Cathy, and Angela's wearing of black, which denotes evil.

From a neo-Aristotelian perspective, the narrator's use of language shows action which reveals the character of Mark in the form of animal imagery. It is evident primarily in the identification of Mark with the lion and with the variety of responses the lion calls forth. In one passage the narrator says, "Mark was small and compact, with strange golden eyes and hair to match and a grin like a friendly lion" (13).

Though the archetypal approach to criticism will be most effective with *That Was Then, This Is Now,* reader response theory and teaching strategies will allow for spontaneous reactions from the students which will get them involved with the text and hold their interest. The Guide for Reading contains questions that will elicit many ideas for interesting classroom discussions.

Although *That Was Then, This Is Now* is appropriate reading for all teenagers, reluctant readers might well be asked to read a chapter at a time with discussion and comprehension activities at the end of each chapter.

Potential for Teaching. *That Was Then, This Is Now* is an excellent novel to read with seventh through eleventh graders. Its fairly simple vocabulary and uncomplicated sentence structure make it understandable for all levels of reading for students. Furthermore, it maintains reader interest with short chapters, and it moves rapidly. Most students will be able to relate to the drug scene from having been a participant or from having a peer who has been involved in drugs. Many students will relate to a relationship they have had with a friend who has grown away from them due to the maturing process.

The novel allows students to analyze both the actions and the thoughts of its central character. Because it deals with the universal theme of intuition, the novel is directly related to the experiences of the reader. So many students today are faced with the types of decisions that Byron and Mark have to make. Students can easily identify and empathize with both Bryon and Mark and the conflict they fight.

Suggested Instructional Objectives

After having studied the work, students should be able:

1. to relate the title of the book to the theme of the book
2. to compare and contrast the life style of the Socs with that of Bryon and Mark
3. to trace the change in Mark from the beginning of the story until he is arrested
4. to identify and discuss three main archetypal structures (imagery, genre, and pattern) as they appear in the story
5. to state three points of conflict within the story and identify the source of these conflicts
6. to relate experiences of their own lives that are similar to those of either Mark or Bryon
7. to apply writing skills in order to demonstrate a reader response approach to the conclusion of the book
8. to analyze Bryon and Mark in terms of the choices they make: whether they know right from wrong and whether their decisions reflect this knowledge

Prereading Activities

1. Review the terms *plot* and *summary* with the students. Give students copies of "Incident," a short poem by Countee Cullen. Ask students to discuss the plot and summarize the poem in preparation for finding the plot and summarizing *That Was Then, This Is Now*.

Incident

By Countee Cullen

Once riding in old Baltimore,
    Heart-filled, head-filled with glee,
I saw a Baltimorean
    Keep looking straight at me.

Now I was eight and very small,
    And he was no whit bigger,
And so I smiled, but he poked out
    His tongue and called me, "Nigger."

I saw the whole of Baltimore
    From May until December:
Of all the things that happened there
    That's all that I remember.

2. Introduce students to the concept of the response journal, which they will use to record their answers to questions for each chapter of the text.

3. Ask students to head one page of their reader response journals "Animal Imagery." Have them number from one to eight on that page. For the first item, have students write, "1. page 13 . . . . .'like a friendly lion.'" Inform them there will be other references to animal imagery and ask them to see how many more they can find as they read and to write the page number and the quotation in their journals. This should lead to good class discussion on the neo-Aristotelian critical approach.

4. Read "Androcles and the Lion," a myth, so that students will understand this reference in the novel: "What'd I ever do to deserve you, Mark? Pull a thorn outa your paw?" (114)

5. Discuss S. E. Hinton's background, emphasizing her age when writing the book. Discuss the fact the S. E. (Susan Eloise) Hinton is a woman who is sometimes mistaken for a man because of the initials and because her books consistently use first-person male narrators.

6. Discuss basic survival needs, what they are, and their importance. Refer to the basic needs of a young teenager for food, shelter, love, and stability. Have students relate the basic survival needs with those of Mark and Bryon, who live on the wrong side of the tracks.

7. Ask students to write a short paper about a friend or someone they know who turned to drugs, explaining events that led up to their involvement, if possible.

8. Discuss the term *risk* and what it means to take risks, as opposed to playing safe. Ask students to relate the terms *risk* and *playing safe* as they are used in the book.

9. Since Hinton has used some characters from her novel *The Outsiders* for *That Was Then, This Is Now,* it might be helpful to show the video of *The Outsiders* and discuss the characters who appear also in *That Was Then, This Is Now*.

10. Provide a list of vocabulary words with the page numbers. As reading progresses, stop when these words appear and discuss them, using context clues whenever possible. Have students write the meaning as it relates to the situation. Example words you may wish to use are as follows:

    1. page 10 .....scouting
    2. page 14 .....awful
    3. page 27 .....sponges
    4. page 39 .....fuzz
    5. page 65 .....draft
    6. page 84 .....hustler
    7. page 114 .....old lady
    8. page 116 .....break
    9. page 120 .....gulf
    10. page 121 .....flats
    11. page 128 .....rep
    12. page 142 .....tearing

11. Discuss what the word *initiated* means. What groups of people use initiations? What does it mean to be an adult? How do we know when we have reached adulthood? How do you think you will feel when you reach adulthood?

Postreading Activities

1. Have students use written responses in the journal for stimulating discussion of the text.

Sample journal sheet.

Chapter 1

A. Describe M & M's looks and how he dresses. Be specific.

B. After Bryon and Mark had rescued M & M from the three hoodlums, why did M & M cry?

C. Why was M & M considered different?

D. What did Mark do that was illegal?

E. What were the results after he was arrested?

F. Why did Mark feel it was all right to steal?

____

____

2. Every day newspapers and magazines publish stories concerning young people who are involved with drugs and the conflicts they encounter due to this involvement. Using examples from real publications, have students break such a story into various parts, analyzing the story and the journalistic mode of relating the facts to sustain reader attention.

3. Discuss the term *motif* in relation to the violence in the novel, showing Bryon going from enjoying fighting and retaliation, then finding violence revolting, to his thoughts when he decides he has grown past this. Ask students to cite examples read from the text.

4. Divide students into groups of four. Instruct them to choose a group recorder, a reader, a timer, and a group reporter. Give students a sheet of questions or statements concerning the text. An example statement may deal with having the students show the separation, transformation, and return of Mark. Another example may be to have students discuss how Mark dealt with losing his parents. Give students 20-25 minutes to discuss all questions and to come to an agreement or lack or agreement with substantiated evidence from the text and to record results on the paper to be handed in at the end of discussion. Each group should record its results on a chart on the overhead projector or the blackboard.

5. Ask students to write a poem about Bryon as he undergoes the changes of growing up showing the initiation: separation, transformation, and return.

6. Discuss the meaning of the theme of the book, "that was then, this is now," as it appears on page 69 in the text.

7. Discuss the statement in the text, "You know what the crummiest feeling you can have is? To hate the person you love best in the world." Ask the students to write about a similar experience they have had.

8. Have students rewrite the end of the story with the facts changing, having Mark get caught dealing drugs by someone other than Bryon.

Evaluation

The students' success in fulfilling the instructional objectives may be determined by evaluating the following activities.

1. The teacher will collect all journals and briefly check the entries for completion at various points in the work.
2. In-class essays may be assigned and evaluated by the teacher. One of the essays may be to identify and discuss imagery, genre, and pattern (three archetypal structures), as they appear in the story.
3. Take-home essays may be assigned and evaluated through peer-editing. One essay may be to trace the change in Mark from the beginning of the story until he is arrested. Points may be given for following directions, for having the completed essay in class ready for editing, and/or for writing about the designated assignment.
4. Have students write papers comparing and contrasting the life style of the Socs with that of Bryon and Mark.
5. As students read the text, have them make a "photograph album" of pictures of each character in the book with a caption of explanation under each picture. Have students make a cover of their own design, encouraging artistic imagination, making it of excellent quality so they will want to keep it. Have them put frames around each picture using various materials and ideas. Evaluation will depend on creativity and content.
6. Have students write newspaper articles relating the incident in which Charlie intervened when the two Texas thugs accosted Bryon and Mark in the alley.
7. Ask students to relate the title of the book to the theme of the book.
8. Ask students to state three points of conflict within the story and to identify the source of these conflicts.
9. Have students write about an experience in their own lives that may be similar to that of either Mark or Bryon.

Related Works

1. *The Outsiders*. (S. E. Hinton). The author's first novel of gang rituals and class warfare. The accidental killing of a Soc, four days of hiding as fugitives, and the subsequent trial leave Ponyboy with pride intact.
2. *Rumble Fish*. (S. E. Hinton). A short novella, 122 pages, of initiation that reveals two brothers and what happens to them after certain events, one being the abandonment of their mother.
3. *Tex*. (S. E. Hinton). The author's fourth novel presents two brothers in a rural setting, depending upon each other through the lengthy absences of their widower father on the rodeo circuit.
4. *A Separate Peace*. (John Knowles). A first-person narrative about Gene and Finny, two adolescent boys who are roommates at a boarding school, and who are in constant competition of one form or another--or so Gene thinks until, in the end, a terrible accident forces him to see the "lesson" and accept his "peace."

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Guide for Reading

The following questions are designed for you to use at the end of each chapter. They will help you to focus on certain ideas. They will be answered on the worksheet provided. Be prepared to discuss these questions as we approach the end of each chapter.

Chapter 1

1. Describe M & M's looks and how he dresses. Be specific. Does the way he is dressed have anything to do with the character he portrays?
2. After Bryon and Mark had rescued M & M from the three hoodlums, why did M & M cry?
3. Why was M & M considered different?
4. (A) What did Mark do that was illegal?

   (B) What were the results after he was arrested?
5. Why did Mark feel it was all right to steal?

Chapter 2

6. Why does Bryon like to read?
7. Why do you think Connie, the black chick, told her friends to "kill the bastard," meaning Mike Chamberlain, after he had rescued her and given her a ride home.
8. When Mike was in the hospital, why did his brother fail to visit him?
9. In your own words, give the reason why Mike kept talking to Connie all the while he was driving her home.

Chapter 3

10. In your own words, tell how Bryon got a new shirt to wear to the dance and how he felt about it. Be specific.
11. According to Cathy's and M & M's father, why does he, the father, have trouble telling them apart?
12. Bryon tells us that he prefers to arrive late at the dances. In two or three sentences, tell why you think this is so.
13. Why and how did it happen that Mark got hit on the head with a bottle?

Chapter 4

14. (A) What kind of books did Bryon read to Mark?

    (B) Who was the author?

    (C) Why did Bryon choose this particualr type of book?

15. When Bryon went to school on Monday, rumors were going around about the fight and Mark. Bryon tried to straighten out the rumors. Did everyone believe him? Explain your answer.

16. Who are the Socs? Describe them.

17. Tell why you think Bryon was invited to the Socs' parties when he was not a part of them.

18. Give a specific, detailed description of the incident at a Soc's party that made Bryon see the Socs with less animosity and made him understand them a little better.

19. Describe the incident when Mark took the principal's car during the lunch hour. Be sure to include the result of his action.

Chapter 5

20. Bryon tells us, "Parents never know what all their kids do. Not in the old days, not now, not tomorrow. It's the law." What does this mean to you?

21. How did Bryon and Mark get $25.00 and what did they use it for?

22. Relate the incident that finished Charlie as a character in the novel. Use your own words in a short paragraph.

23. (A) Bryon felt that he was changing. What made him feel this way?

    (B) Do you think he was changing? Explain your answer.

Chapter 6

24. Describe the relationship between Mark and Cathy.

25. Referring to your answer to number 24, what kind of position did this put Bryon in?

26. What was there to do for entertainment for teenagers?

27. Why did kids have trouble paying their traffic tickets, and how did they pay them?

28. What was the "ribbon" and how long was it?

29. As Bryon, Cathy, Mark, and M & M drove through the A & W drive-in, what did M & M do, and what happened to him?

Chapter 7

30. Describe the scene when Cathy told her family that M & M was gone.

31. What kind of job did Bryon get?

32. Compare and contrast the difference between Angela's and Cathy's homes.

33. How did Mark get even with Angela?

34. How do you feel about this? Explain your answer.

35. Mark made the comment that ."nothing had ever happened to me." What is your opinion about this statement? Support your answer with particular instances from the story.

36. Give Mark's philosophy about saying the word *if*.

Chapter 8

37. What did Bryon say to Mark that made him angry and nearly caused them to fight for the first time?

38. When Mark took Bryon to see M & M, what was the name used by the other people living in the house for Mark?

39. Explain why Bryon allowed himself to be beaten up by Angela's brothers.

40. Why do you think Bryon asked Mark not to find and get even with Angela's brothers?

Chapter 9

41. Name two things that Bryon took care of after he got home from the hospital.

42. Identify the place that M & M was staying.

43. Reconstruct the scene in which Mark and Bryon found M & M and tell what had happened to M & M.

44. Describe M & M's bad trip.

45. Attempt to tell how you think a bad trip would feel with the knowledge that you have from this story and from any other sources you have.

Chapter 10

46. What was the doctor's prognosis for M & M?

47. Rephrase Bryon's reaction to the doctor at the hospital.

48. Why had life suddenly become complicated for Bryon?

49. Visualize Mark's attitude about selling drugs when Bryon confronted him. Write a short paragraph about his attitude.

50. Give two reasons why Mark was selling drugs instead of working at a job.

51. What particular realization did Bryon suddenly come to as he talked with Mark?

Chapter 11

52. In your opinion, why was Bryon blaming himself about Mark being behind bars?

53. After M & M got back on his feet, Bryon asked him, "How ya been?" In your own words, relate what M & M said.

54. Did Angela's attitude change towards Mark? Explain your answer. Be prepared to discuss this in class.

55. In the end, what do you think Bryon would have done differently if circumstances had been different? You will need to qualify your interpretation of the word *circumstances*.

Brave New World

BRAVE NEW WORLD

Aldous Huxley

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Overview

Critical Commentary. *Brave New World* is a powerful work of literature. It contains implications for how the future could have been viewed in Huxley's time as well as for how the future could be viewed in our time. *BNW* is especially useful as the initial work to be read and discussed in a literature course, for it raises issues such as the role of literature, the role of technology, racism, sexism, and happiness--issues which will undoubtedly be referred to repeatedly in a course of study.

Like so many other futuristic and utopian novels, *BNW* concerns itself with painting a picture of the world after a catastrophic event. Huxley focuses on individuals who for varying reasons do not fit into society. Because of this focus on individual actions, struggles, and decisions within a cold, unsympathetic society, *BNW* is an appropriate work for reader response and feminist critical approaches.

Surprisingly enough, one justification for the use of the reader response approach to *BNW* lies within one of the themes of this novel. This approach allows for the legitimacy of each student's experience with a text, something which would not occur in the "brave new world." An atmosphere of respect for and interest in the free flow of ideas is thus created and is another justification for using *BNW* as the initial work of a literature course. By being an active part of such an atmosphere, students could more easily understand (and in some cases more easily question) the characters, actions, and themes of *BNW* as well as be more apt to respond actively in future discussions.

BNW is a bewildering book, for it sets up a utopia which is not idyllic, placing the reader in a precarious position. He/she is left with the responsibility of pondering not only what would be the most humane existence possible but also what to do with this information once it has been discovered. The reader is left with the conclusion (succinctly stated in the epigraph by Nicholas Berdiaeff) that the ultimate existence (utopia) cannot be humane and that in order for existence to be humane, unhappiness must be a part of it. As this is a difficult idea for most readers to accept, the reader response critical approach, with its focus on personal reactions and interpretations of text, seems quite well suited to Huxley's purposes.

Because the reader is placed in this precarious position, the feminist critical approach will also prove to be useful. As this novel not only forces the reader to contemplate the current status and future of human existence, it also forces the reader to examine the perpetuation of stereotypes and discrimination in current and future societies. It could be said that nearly all of the characters of *BNW* are stereotyped and experience discrimination. The feminist critical approach will encourage the elucidation of the motives behind stereotyping and the implications of making such practices a part of "utopian" society.

The prevalence of stereotyping, even in a perhaps "anti-utopian" novel, connects with another feminist critical facet, the role of literature in society. *BNW* itself affirms the political power of literature, in contrast to the policy of regulating reading materials in the "brave new world." By delving into the rhetorical nature of literature, students will question not only the importance of literature but also their own existence in English classrooms.

Archetypal and New Critical approaches may also prove useful with *BNW*. The former concentrates on the use of recurring motifs or themes (archetypes) in literature, and certainly John's journey throughout this novel could be seen as archetypal. The latter approach concentrates on finding meaning within the work itself. One may gain insight into this novel without using biographical information or cultural theories.

Potential for Teaching. *BNW* provides a manageable challenge for average and higher ability eleventh and twelfth grade students. Because of its unique approach to subject, powerful characterizations, and novel use of Shakespeare, *BNW* will provide a memorable reading and learning experience. A section-by-section approach (I: Epigraph, Chapters 1-4; II: Chapters 5-9; III: Chapters 10-14; IV: Chapters 15-19, Foreword) is recommended, for it allows students to become more aware of the evolution of character and theme. By immersing students in a society in which the individual is not valued, *BNW* forces students to retreat into their individuality to find some understanding of what it means to be human.

Challenges for Adolescent Readers. Many adolescents are characterized as "living in the present." Thus, many students may find it difficult to relate to what is happening in a futuristic novel unless they are frequently asked by the teacher to find relevance in the work. The frequent allusions to Shakespeare will require special attention (see Guide for Reading), and although previous experience in reading Shakespeare is not crucial to understanding these allusions, it would prove extremely helpful in understanding John's character.

Suggested Instructional Objectives

After reading *BNW*, students will be able . . .

1. to articulate reactions to the text in order to understand their own readings as well as the novel itself (Reader Response)

2. to return to the text as a source for validation of interpretations (Reader Response)

3. to become aware of the ever-changing nature of valid responses to literary works (Reader Response)

4. to be able to relate significant themes in a literary work to personal experience and knowledge (Reader Response)

5. to identify with character actions, ideas, and/or conflicts in a literary work (Reader Response)

6. to evaluate a literary work according to personal standards of literary merit and opinions concerning the literary canon (Reader Response)

7. to recognize the use of literature as a political tool (Feminist)

8. to recognize the importance and danger of literature in society (Feminist)

9. to identify male and female stereotypes in literature (Feminist)

10. to recognize that literature may reinforce or challenge existing stereotypes of minorities (Feminist and Reader Response)

11. to recognize, understand, and identify with the evolution of character as it responds to societal demands and limitations (Feminist and Reader Response)

12. to discover that an author's intent may serve to move the reader toward self-enlightenment, knowledge concerning human nature, and/or action (Feminist and Reader Response)

Prereading and Postreading Activities

Prereading Activities to Introduce the Novel.

1. In order to get students to begin thinking about significant ideas discussed in *BNW* and also to serve as a record of students' evolving viewpoints, the following questionnaire should be used. Students should record responses in their notebooks and then share and record similarities and differences in small groups. (These questions are written for students to answer the first day of class. Thus, they may have to be worded differently if they have been discussed previously.)

A. Why are you in this class?

B. Why a *literature* class and not another type of class?

C. What, if anything, is different about a literature class?

D. What, if any, are the positive effects of reading literature?

E. What, if any, are the negative effects of reading literature?

Each small group reports its findings, and large group discussion follows. After each section of the book is read, students should be asked to look over their questionnaire answers and make any revisions in light of their reading.

2. Students might find it helpful to learn about Huxley's background as it pertains to this novel. The teacher may wish a student to provide such information to the class as part of a class requirement which makes each student responsible for a biographical report on at least one author studied during the year.

3. The decision to read the Foreword before or after reading the novel is a difficult one, for each method carries its own advantages and disadvantages. The teacher's decision could be based on whether he or she feels that the novel will prove nebulous to students in their reading. If so, the teacher should read the Foreword aloud with them and outline Huxley's major points. Otherwise, the teacher should tell students not to read the Foreword until instructed to do so.

4. If possible, ask a student of French to translate the epigraph by Nicholas Berdiaeff. A discussion of its meaning should follow and then a brainstorming session on "What is utopian literature?" should begin. The teacher should list the characteristics of utopian literature on the board and discuss parallel characteristics in film, music, and television. The distinction should then be made between utopian and futuristic literature, followed by a discussion of futuristic literature using the same procedure.

Postreading Activities for Section I.

1. Students should look over their answers to the questionnaire and make additions or revisions to their answers in light of their reading of Section I. All entries should be dated.

2. Students may compare the Foreward with Section I by asking themselves: Does Huxley support or refute the ideas in the Foreword in Section I?

3. As an activity to ensure comprehension of the "brave new world" Huxley has created, students should cite as many references as they can (words, phrases, character actions, etc.) which characterize it. They should then respond briefly in writing as to their feelings about this world. Class discussion on Huxley's motivations for creating such a world should follow.

4. Because of the nature of the learning process in the "brave new world," students should be introduced to the distinction between instinct and learned behavior. The question, "Are you reacting to this novel because of your conditioning?" should be central. Students should be asked how they arrived at their opinions of particular objects, people, and issues in their world. Students should also discuss the existence of a "common ground" where all humans agree on how to treat humanity. Finally, they should discuss the continuing existence of stereotypes, racism, and sexism and current efforts to eradicate them.

Prereading Activities for Section II.

1. Hand out the Guide for Reading. The teacher may wish to provide summaries of the pertinent Shakespeare plays for students in order for them to gain an understanding of what John is reading. This guide will provide daily homework assignments which ask not only that students interpret the events of the novel and become aware of the evolution of John's character but also that they become familiar with Shakespeare's language.

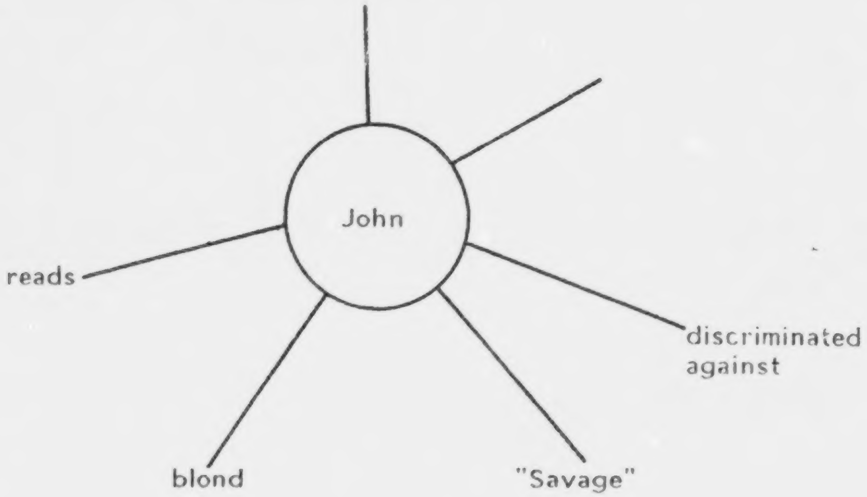
2. Ask students to recall a time when they had a lack of knowledge or understanding of something or someone. Students should be asked to recall the situation and discuss how they gained knowledge or why they did not gain knowledge. Discuss how stereotypes, sexism, and racism can prevail despite knowledge.

Postreading Activities for Section II.

1. Students should refer to their questionnaires and make appropriate additions or revisions.

2. In order to illuminate the evolution of and the contrasts between characters, students should compare and contrast their views of the characters from Prereading #2 (Section II) in light of reading Section II. This could be initiated by comparing and contrasting Lenina's date with Henry and Lenina's date with Bernard. Both dates have striking similarities and differences and illuminate Lenina's and Bernard's attitudes toward decorum. After such an activity, students should respond to the following: Would Lenina and Bernard wish to be a part of what was going on in the foreign language classroom for different reasons?

3. In order to become aware of the roles John plays in this novel, students may engage in a brainstorming activity. Placing "John" in a circle, students should write as many associations with his character as possible and place them as "radiations" of this circle.



Students should use their charts to contribute to the class chart, a conglomeration of the class's best ideas. Similar charts should be designed for Lenina, Bernard, and Helmholtz. A list of each character's roles should then be developed.

4. Students may need to refer to their evolving questionnaire answers in order to begin understanding the multiple roles of literature and the power of language as suggested in *BNW*. After doing so, students should brainstorm what literature allows John to do and then answer the following questions: Can someone really gain power from reading literature? Is the same true for other artistic media? Has a particular artwork influenced you? Which historical figures have been inspired by art (e.g., the musical group The Doors gained inspiration for its name from Huxley's "The Doors of the Imagination")? What role does censorship play in all of this?

5. To increase student understanding of the roles of minorities in *BNW*, students should cite references to minority characters. List the references on the board, noting their lack of characterization and subservient occupations. If women are included in the references, discuss their roles in the novel. If they are not, discuss why women are not seen as a minority group. Conclude by discussing why Huxley uses such ideas in a utopian novel.

6. In order for students to see the connections between the "brave new world" and their world, they may discuss the purpose of soma and determine what forms it takes in their world. The teacher should ask students to take sides on whether soma is a "triumph" or "failure" of the "brave new world," using examples from the novel. Conclude by discussing why soma is necessary in a utopian society.

7. To increase understanding of the role of Linda, students may be asked to recall a time when they underwent a change (physical or mental, major or minor). They should write about why this happened, how much control they had over it, how others reacted to it, and in perspective how they view this change. Students should share their ideas and discuss whether humans' abilities to change and their capacities to accept change are proportionate. A discussion of Linda and her possible role as symbol of human capacity to change may begin with these questions: Does Linda change when she comes to the Savage Reservation? Why is she not accepted by its people?

Prereading Activities for Section III.

1. In order to prepare students for the striking contrast between John's hopes for the "brave new world" and its reality as seen in Section III, students should write a paragraph from John's point of view discussing his thoughts on the eve before leaving the Savage Reservation.

2. In order to become aware of the increasing importance of the use of Shakespeare in this novel, students should answer the following: Why are **Shakespeare's** words quoted almost exclusively in this novel? Why have you read Shakespeare in the past? From your knowledge of reading Shakespeare, what conclusions can you make about John's character, intelligence, and interests?

Postreading Activities for Section III.

1. Students may refer to their questionnaires and make appropriate additions or revisions.

2. To increase an understanding of John's feelings and his upcoming social dilemma students should write about a time they anticipated a particular outcome to an event in their lives which did not result as expected. They should discuss their reasons for anticipating such an outcome, how they felt about the result, and how they dealt with it. Students should then reread their responses to Prereading #1 (Section III) and write in John's voice what they feel he expected from the "brave new world" and his feelings about the result. Students should predict how John will deal with his feelings and discuss historical figures faced with a similar dilemma.

3. Students should deal with the evolution of Bernard by first rereading their reactions to Postreading #2 (Section II). In small groups students should address these questions: Why is Bernard suddenly popular? Is Bernard accepted fully by the community? How does he react to his sudden popularity? Do his actions and his views mirror each other? All answers should be supported with textual information.

4. In order to understand the use of stereotypes in literature and the evolution of John's character, students may read *Othello* and write an essay in which they compare/contrast it with *Three Weeks In A Helicopter*. (One student may present his or her essay to the class as an informative report.) The following should be addressed: value or lack of value of *Othello*, use of stereotypes in *Othello*, how and why *Three Weeks* is different from *Othello*, and the use of stereotypes in *Three Weeks*. Students should then predict John's reaction to *Othello* as compared to his reaction to *Three Weeks*.

5. Students should be made aware of the theme of the power of literature and of the evolution of Mustapha Mond by rereading Chapter 12, which deals with Mond's reading of "A New Theory of Biology." The teacher should ask students to take sides for and against Mond's ideas on censorship and the purpose of life. Students should pay special attention to their feelings concerning Mond at this point in the novel.

6. In order to understand the power of language and literature, students should analyze the increased use of Shakespearean quotations in Section III. Students should discuss the following: Why is John using more of his knowledge of Shakespeare's times? Why are Shakespearean quotations becoming a part of his everyday speech? Students should use their Guide for Reading to support their answers.

7. Students should continue to develop the theme of humanity by focusing on the death of Linda. Students should refer to their responses to Prereading #2 (Section II) and reread Chapter 14 before writing their reactions to this scene and noting any striking phrases, actions, or ideas presented. A discussion of whether student reactions are due to conditioning or to the "common ground" of humanity should follow. In conclusion, students should discuss whether Linda's death scene is written in such a way as to force the reader to identify with John.

Prereading Activities for Section IV.

1. In preparation for discovering theme and experiencing the impact of the conclusion, students should try to predict what will happen in Section IV. Students should look back at their responses to Postreading #2 and #3 (Section III) in order to predict as many viable outcomes as possible.

2. To increase their awareness of their own views of a concept crucial to understanding Mond's philosophy of "brave new world" free choice, students should list those things for which they have no, little, some, and much control over in their lives. Students should also discuss whether they were aware of the degree of control they have over their lives and if this degree of control should change.

Postreading Activities for Section IV.

1. In order for students to begin articulating themes and arriving at a conclusive understanding of the evolution of John, they should write a reaction to the novel as soon as it is completed. Because of the shocking nature of the conclusion, most students will probably not need a prompting question. Reluctant students may wish to compare their response to Prereading #1 (Section IV) to the conclusion of the novel in order to arrive at ideas for writing. After sharing responses, students should get into small groups and be responsible for answering one of the following: Why does one of the most "enlightened" characters take his own life? What problems do you have with the ending? Can the ending be seen as positive in any way? What action are we to take now that we have read the book? Large group discussion of these answers and potential themes should follow.

2. In order for students to become aware of the many roles of literature and of the changing nature of their own response to literature, they should deal with Huxley's idea of Shakespeare's work being "truer than truth." Before dealing with this idea, the teacher should ask students to make final additions or changes to their questionnaires. In light of their evolved responses, students should discuss whether Huxley's idea is true and whether Mond and John would agree with it. A discussion of why the only avid reader in the novel takes his own life and what literature allows or does not allow humans to do should follow.

3. To continue the discussion of the role of literature, Huxley's views, and the idea of utopia in order to gain a clearer conception of theme, students should read the Foreword. After reading it, students should respond to the following: Does Huxley support or refute what is being said in the Foreword in this novel? Are you satisfied with his idea of the theme of the novel? How would Huxley characterize his role as a writer in our society? Characterize Huxley's idea of utopia. Is this idea possible?

4. An alternative to #3 involves rereading Mond's views on truth and beauty and comparing them to those of Keats in "Ode On a Grecian Urn" and Emily Dickinson in "I died for Beauty--but was scarce." Students should characterize each individual's view on truth and beauty and determine which has the most validity for human existence and why. Students should then address Mond's idea that truth and beauty cease to have legitimacy as subjects of concern when the world

is on the verge of destruction. The following questions may be useful for discussion: Are truth and beauty archaic subjects which have no meaning in a highly technological society such as ours? Should truth and beauty be relegated to being discussed only in English class or in poetry, or is that *exactly* where such subjects should be discussed?

5. In order for students to make some conclusions about Mond and the concept of utopia, they should reread his conversation with John. After Mond's and John's views are summarized, the class should take sides and argue in defense of each character's views. Afterwards, students should refer to their responses to Postreading #5 (Section III) and discuss whether their views toward Mond have changed since reading his defense of the "brave new world." To conclude the discussion, students should discuss the problems of being a leader of a utopian society as well as those of being a nonbeliever.

Evaluation and Enrichment

In addition to a teacher-generated test, the following may be drawn from for evaluative purposes:

1. Write a contemporary version of the Foreword. Using Huxley's voice for the _____ (year you are teaching the novel) edition, keep these criteria in mind: the theme of the novel, the role of government/politics in society, the role of literature/writers in society, *BNW*'s literary merit, and any revelations about the work that were not overtly stated in the novel (the "agenda" or intent). The Foreword might also include a discussion of Huxley's personal history and its relation to *BNW*, and how *BNW* should be read in _____ (year).

2. Read another futuristic/utopian novel, such as Orwell's *1984* or Atwood's *The Handmaid's Tale*. Write an essay which compares and contrasts the two novels. Pay close attention to theme, use of stylistic devices (narration, intertextuality, intent, etc.) and purpose of the novel. Refer to the texts to support your findings.

3. Write an essay or prepare a speech discussing your metamorphosis as a reader of *BNW*. The form could be chronological, starting with your initial reactions to the questions in the Prereading questionnaire. Continue discussing how your reading metamorphosed by noting your reactions to the Prereading and Postreading activities for each reading section and to class discussions, as well as to specific passages, actions, and ideas in the novel itself.

4. Write an essay which argues which Shakespearean play has the most influence on John. In order to determine this, you must reread *BNW* and read the pertinent play. You should address the following: the influence (positive or negative) the play has on John, and the questions of how and why the play is influential.

5. Prepare a class debate concerning the censorship of *BNW*. Topics to be discussed should include attitudes in the novel toward human life, science, literature, happiness, sexuality, and utopia, and the role of censorship both within and without the novel. The induction of *BNW* into the literary canon and actual censorship practices concerning this novel should be researched.

6. Using any artistic medium, conceptualize what you have learned about humans as a result of reading *BNW*. Think about how we learn behavior, how our views evolve, what our interests are, what causes us to act, if we all agree on how humanity should treat itself, why stereotypes exist, and how literature is a part of our lives. Try to communicate your feelings about what you have learned through your art as well.

7. Write an essay or prepare a speech which defends the "brave new world." Ask yourself: Is it a more valid existence than that which we now have? Is it closer to reality than we might think? And is it a more achievable utopia than others? Determine the grounds on which you will defend the "brave new world," and defend your view using examples from the text and critical analyses of the novel.

8. Using writing, speech, or any artistic medium, create your vision of utopia. In your vision, include the following: the roles of truth and beauty, literature, "free choice," and science; the concepts of happiness and unhappiness, the purpose of life; and any other components you deem important. Like Mond, consider the price you will have to pay to achieve this utopia and what you will do with those who do not agree with your view.

Related Works

1. *The Handmaid's Tale* (Margaret Atwood). In this anti-utopian fantasy, the Protestant Fundamentalists establish the Republic of Gilead, a regime under which women have no rights. Offred, a Handmaid whose sole function is to conceive and bear children, contemplates her escape from this society.

2. *Fahrenheit 451* (Ray Bradbury). Montag, a fireman who reluctantly burns books, decides to revolt against authority and save books from destruction.

3. *Herland* (Charlotte Perkins Gilman). A humorous utopian novel of an all-female society. An interesting facet of this society is known as the New Motherhood, in which female children are produced without sperm. This utopia's vision is challenged when three men arrive.

4. *The Blithedale Romance* (Nathaniel Hawthorne). The story of a failed romance and a failed attempt at a commune set in rural New England.

5. *Brave New World Revisited* (Aldous Huxley). An expository extension of the ideas presented in *Brave New World*.

6. *Utopia* (Sir Thomas More). A forerunner of works on how to make an earthly paradise.

7. *Animal Farm* (George Orwell). A biting commentary on Socialism featuring a group of pigs who revolt against Farmer Jones.

8. *1984* (George Orwell). In the age of Big Brother, Winston Sinclair struggles against the increasing governmental control of his thoughts, emotions, and actions.

9. *Walden Two* (B. F. Skinner). Skinner's response to Thoreau deals with the maintenance of self-control.

10. *Walden* (Henry David Thoreau). The story of Thoreau's solitary search for values at Walden Pond.

Guide for Reading

Brave New World

Below is a list of Shakespearean quotations and references featured in *Brave New World*. The purpose of this list is to help you to understand the evolution of John's character, to acquaint you with what he reads, and to help you understand the roles of literature in society. Included are brief explanations of the contexts in which the quotes are featured. After completing each reading section, write briefly why each quotation or reference is used. Support your findings by referring to the text itself. You will notice that Huxley repeats some quotations; refer to the original context explanations if needed.

Chapters 1-7 do not feature Shakespearean quotations or references.

Chapter Eight

"Nay, but to live / In the rank sweat of an enseamed bed, / Stew'd in corruption, honeying and making love / Over the nasty sty . . ."
Hamlet, III, iv, 91-94.

Hamlet chides his mother for marrying his corrupt uncle.

"When he is drunk asleep, or in his rage / Or in the incestuous pleasure of his bed, . . . "
Hamlet, III, iii, 89-90.

Hamlet contemplates how to kill Claudius.

"Tomorrow and tomorrow and tomorrow . . . "
Macbeth, V, v, 19.

Macbeth discusses the trivialities of existence.

"O wonder! / How many goodly creatures are there here! / How beauteous mankind is! O brave new world, / That has such people in it!"
The Tempest, V, i, 181-184.

Miranda's words after meeting shipwrecked men from Milan, the "brave new world" she has never fully come to know.

Chapter Nine

"Eternity was in our lips and eyes"
Anthony and Cleopatra, I, iii, 35.

Cleopatra chides Antony by expressing what their relationship once was to her.

"Her eyes, her hair, her cheek, her gait, her voice, / Handlest in thy discourse, O, that her hand, / In whose comparison all whites are ink / Writing their own reproach, to whose soft seizure / The cygnet's down is harsh . . . "
Troilus and Cressida, I, i, 54-58.

Troilus describes his beloved Cressida.

"On the white wonder of dear Juliet's hand, may seize / And steal immortal blessing from her lips, / Who, even in pure and vestal modesty, / Still blush, as thinking their own kisses sin."
Romeo and Juliet, III, iii, 36-39.

Romeo laments that flies have the privilege of being close to Juliet, a privilege he cannot share.

Chapter Ten (no Shakespearean quotations or references)

Chapter Eleven

John: "Still, Ariel could put a girdle around the earth in forty minutes."
Reference to *A Midsummer Night's Dream, II, i, 175-76.*

John is incorrect; Puck, not Ariel, can accomplish this feat. Puck is given the job of searching for a magic herb when the above attribute is mentioned.

John: "O brave new world . . . O brave new world that has such people in it."
John: "What's in those caskets?"
Reference to *The Merchant of Venice*

The words "casket" and "caskets" are referred to 13 times in *MOV*.

John: "It was base. It was ignoble."
Related to "'Tis but a base ignoble mind / That mounts no higher than a bird can soar."
Henry The Sixth Part 2, II, i, 13-14.

Gloucester responds to a discussion on the "flying" abilities of humans and birds.

Chapter Twelve

"Oh! she doth teach the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop's ear; / Beauty too rich for use, for earth too dear! . . . "
Romeo and Juliet, I, v, 44-47.

Romeo's words upon first seeing Juliet.

"Let the bird of loudest lay / On the sole Arabian tree, / Herald sad and trumpet be . . . / Property was thus appall'd, / That the self was not the same; / Single nature's double name / Neither two nor one was call'd / Reason in itself confounded / Saw division grow together . . . "
The Phoenix and Turtle, 1-3, 37-42.

The love between the phoenix and the turtle is described as a confoundment of reason.

"Is there no pity sitting in the clouds, / That sees into the bottom of my grief? / O sweet my mother, cast me not away: / Delay this marriage for a month, a week; / Or, if you do not, make the bridal bed / In that dim monument where Tybalt lies . . . "
Romeo and Juliet, III, v, 196-201.

Juliet is distressed at being trapped in arranged marriage plans while being secretly married to Romeo.

Chapter Thirteen

"Admir'd Miranda / Indeed the top of admiration! Worth / what's dearest to the world! . . . / O you, / So perfect and so peerless are created / Of every creature's best!"
The Tempest, III, i, 37-39, 46-48.

Upon learning Miranda's name, Ferdinand praises her.

"Outliving beauty's outward with a mind / That doth renew swifter than blood decays!"
Troilus and Cressida, III, ii, 162-163.

Troilus describes the eternally youthful qualities of Cressida.

"If thou dost break her virgin knot before all sanctimonious ceremonies may / with full and holy rite . . . "
The Tempest, IV, i, 15-17.

Prospero warns Ferdinand before giving his full consent to his marriage to Miranda.

"The murkiest den, / The most opportune place, the strongest suggestion / Our worser genius can, shall never melt / Mine honour into lust . . . "
The Tempest, IV, i, 25-28.

Ferdinand gives his oath to Prospero.

"For those milk paps that throught the window- / Bars bore at men's eyes . . . "

Timon of Athens, IV, iii, 116-117.

Timon warns of the manipulative powers of women.

"The strongest oaths are straw / To the fire i' the blood: be more abstemious, / or else . . . "

The Tempest, IV, i, 52-54.

Prospero gives a final warning to Ferdinand.

'Impudent strumpet!"

Othello, IV, ii, 81.

Othello wrongly accuses Desdemona of adultery.

"The wren goes to't and the small gilded fly / Does lecher in my sight . . . / The fitchew nor the soiled horse goes to't / With a more riotous appetite. / Down from the waist they are Centaurs, / Though women all above. / But to the girdle do the gods inherit. / Beneath is all the fiend's: there's hell, there's darkness, / There is the sulphurous pit, burning, scalding, / Stench, consumption; fie, fie, fie, pah, pah! / Give me an ounce of civet, good apothecary, / To sweeten my imagination."

King Lear, IV, vi, 112-113, 122-131.

Lear, gone mad, comments on the sexual character of humanity.

"O thou weed, / Who are so lovely fair and smell'st so sweet / That the sense aches at thee . . . / Was this . . . most goodly book, / Made to write 'whore' upon? . . . / Heaven stops the nose at it . . . "

Othello, IV, ii, 67-69, 71-72, 77.

Othello continues to accuse Desdemona of adultery.

"Impudent strumpet, impudent strumpet."

Othello, IV, ii, 81.

"How the devil Luxury, / with his fat rump and potato finger . . . "
Troilus and Cressida, V, ii, 55-56.

Thersites admonishes Cressida's and Diomedes' lovemaking.

"If I do not usurp myself, I am."
Twelfth Night, I, v, 186.

Olivia, after being asked repeatedly by Viola if she is the lady of the house.

Chapter Fourteen (no Shakespearean quotations or references)

Chapter Fifteen

"How many goodly creatures are there here! / How beauteous mankind is! O brave new world . . . "
The Tempest, V, i, 182-183.

Chapter Sixteen

"Sometimes a thousand twangling instruments will hum about my ears and sometimes voices."
The Tempest, III, ii, 137-138.

Caliban describes island noises in order to ease Stephano's and Trinculo's fears.

"Goats and monkeys!"
Othello, IV, i, 263.

Othello, in a moment of exasperation and despair at Desdemona's "adultery."

John: "But they're . . . they're told by an idiot."
Related to "It is a tale told by an idiot, full of sound and fury, / signifying nothing."
Macbeth, V, v, 26-28.

Macbeth discusses the meaninglessness of life.

Chapter Seventeen

"I, Pandulph, of fair Milan cardinal . . ."

King John, III, i, 138.

Pandulph is ultimately responsible for bringing peace to England and France.

"The gods are just and of our pleasant vices / Make instruments to plague us; / The dark and vicious place where thee he got / Cost him his eyes."

King Lear, V, iii, 171-174.

Edgar discusses fate.

"Thou has spoken right; 'tis true. / The wheel has come full circle; I am here.

King Lear, V, iii, 175-176.

Edmund accepts his fate.

"But value dwells not in particular will, / It holds his estimate and dignity / As well wherein 'tis precious of itself / As in the prizer."

Troilus and Cressida, II, ii, 53-56.

Hector tries to convince his brothers to release Helen.

"If after every tempest came such calms, / May the winds blow till they have wakened death."

Othello, II, i, 185-186.

Othello rejoices after winning his battles with his marriage and the Turks.

"Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles, / And by opposing end them . . ."

Hamlet, III, i, 56-59.

Hamlet contemplates whether to live or die.

Chapter Eighteen

"Eternity was in our lips and eyes."
Anthony and Cleopatra, I, iii, 35.

"And all our yesterdays have lighted fools / The way to dusty death."
Macbeth, V, v, 22-23.

Macbeth continues discussing the trivialities of existence

"A good kissing carrion."
Hamlet, II, ii, 182.

Hamlet describes a dead dog to Polonius.

"As flies to wanton boys are we to the gods; / They kill us for their sport . . . "
King Lear, IV, i, 36-37.

Gloucester comments on fate.

"Thy best of rest is sleep / And that thou oft provok'st, yet grossly fear'st / Thy death which is no more . . . "
Measure for Measure, III, i, 17-19.

The Duke compares life to death, with death being seen as less problematic than life.

"To sleep, perchance to dream! / For in that sleep of death what dreams may come."
Hamlet, III, i, 64-65.

Hamlet contemplates suicide.

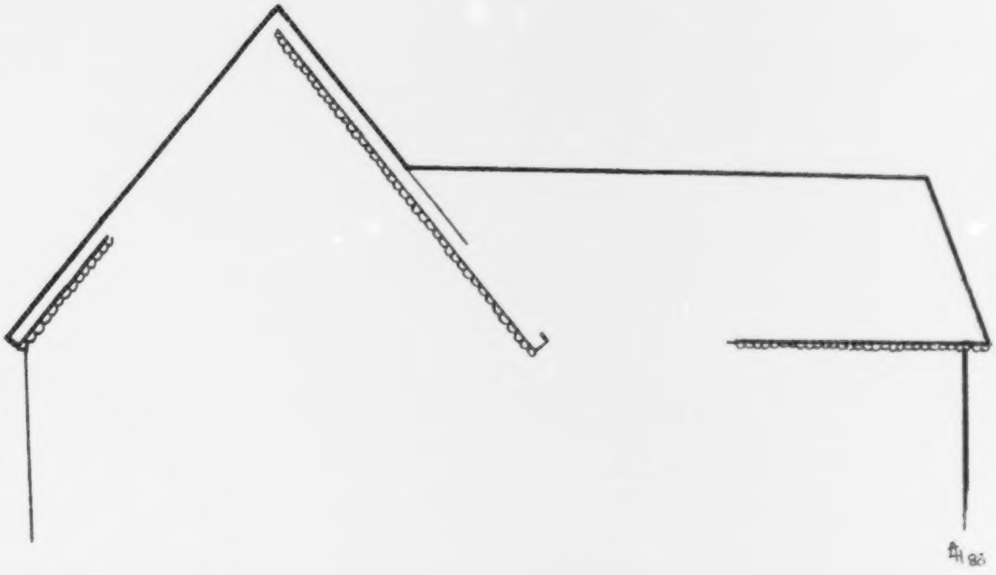
"Strumpet! Fitchew!"

This line is not a direct Shakespearean quote but these two words are used frequently in *King Lear* and *Othello*.

"Fry, lechery, fry!"

Troilus and Cressida, V, ii, 56.

Thersites admonishes Cressida's and Thersites' lovemaking.



the Doll's House

"THE DOLL'S HOUSE"

Katherine Mansfield

Faye L. Hicks

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Knoxville, Tennessee

Overview

Critical Commentary. "The Doll's House" is a short story that presents a view of the class structure of early twentieth century England. In this satirical look at a slice of life through children's eyes, we see the brutal cruelty of class distinction and the shallow values that permeated Mansfield's England.

The structure and content of this story make it a vehicle for several critical approaches. A New Critical approach would look at the satire used by Mansfield to criticize the emphasis on the superficial evaluation of people. Class or worth is determined by material possessions and social position. One could also look at the use of symbolism in the story. Those most prominent are the doll's house and the lamp.

Social criticism could be used to address the issue of class distinction as it is shown through the eyes and actions of the children in the story.

The feminist approach is also a very viable possibility. Stereotyping is a definite issue where members of different class levels are typified. The Kelvys are the epitome of the lower-class manual laborers. The Burnells represent the middle class.

Finally, there is reader response. Because students can usually readily associate with "not fitting in," they can identify with what the Kelvys felt.

Potential for Teaching. "The Doll's House" is an excellent choice for a twelfth grade class of regular or advanced students. It is very brief, accessible (included in many state-adopted anthologies), and on the surface, quite simple. Adolescents at this level have usually had some experience with the rigors of "fitting in." They have felt the pain of group rejection and the joy of being "in." They can empathize with the Kelvys' plight. They can also see themselves in the secure position of the Burnells.

Challenges for Adolescent Readers. Students reading this story may experience some problems. They may encounter a societal reality they are ill-equipped to deal with. The basic security they have felt in their own limited world may be shattered by this look at society at large. They may also find it difficult to come face to face with their own prejudices. Additionally, the subtlety of Mansfield's satire may call for close reading. It may be necessary for the teacher to point out some of the more subtle satire to the student.

Suggested Instructional Objectives

After reading "The Doll's House," the student will be able . . .

1. to relate the symbols used in the story to meaning
2. to identify the social issues of early twentieth century England exposed in this story
3. to identify the gender and class stereotypes in the story
4. to analyze the satirical themes and techniques in "The Doll's House"
5. to assess the importance of satirical theme in the story

Prereading Activities

1. The teacher should make the students aware of the various denotative and connotative meanings of the following words:

   carter
   gaolbird
   art serge
   mutton
   Johnny cake
   sell
   paddocks
   wattles
   pallings

   This may be achieved by the teacher listing the words on the board and soliciting suggested meanings from the students. Appropriate definitions for the words in the context of this story would then be given by the teacher.

2. The teacher should define the term *satire* for the students. Perhaps this could be related to a satirical work the students are familiar with, such as *Gulliver's Travels*.

3. The teacher should familiarize the students with the use of symbolism. The term should be defined and discussed. This can be done effectively with a teacher-led discussion of the symbols students have had contact with. Examples include dove, hawk, clenched fist, cross, caduceus, and heart.

4. The term *stereotype* should be defined by the teacher. Students could then be questioned by the teacher as to the stereotypes they are familiar with. The teacher could perhaps, in leading the discussion, focus on the stereotypes within the school as a way of bringing it closer to home for the students. Examples could include the jock, the wimp, the Romeo, the bookworm, and the cheerleader. Another approach would be to use videotapes of some situation comedies to give students practice in identifying stereotypes. Students could list the stereotypes they see as they view the program. A teacher-led discussion of the responses would follow. This activity could also be an out-of-class assignment. The students could view a particular program at home, note the stereotypes, and the teacher-led discussion would be held the following day. Some suggested programs would be *All in the Family*, *The Golden Girls*, *The Cosby Show*, and *Family Ties*.

5. The teacher should give the students information concerning the social and economic conditions of England during the early twentieth century (1900-1930). This could be done in the form of a lecture by the teacher or the viewing of an historical filmstrip of the period.

6. The following questions could be used to prompt a teacher-led discussion of social issues.

   A. Have you ever been left out of a group? How did you feel? How did you react?

   B. What makes one person better than another?

   C. Do you stereotype people? Why?

7. Under the guidance of the teacher, the students should compile a list of approximately ten common stereotypes. This list will be used in conjunction with Item 2 of the Guide for Reading.

8. Before students begin to read the story, the teacher should distribute the Guide for Reading and review instructions for completing it.

Postreading Activities

1. The teacher should lead class discussion of the following questions:

    A. What does Mansfield satirize in this story? What techniques does she use?

    B. Symbolically speaking, what does the doll's house in the story represent? What does the lamp represent? Explain your answers.

    C. Can you relate details in the story to your own experiences? For example, have you ever been excluded from a group gathering as the Kelvys were? Explain your response.

2. Students might be asked to complete one of the following writing assignments.

    A. Select one example of irony from the story and write a short essay explaining its importance to the story.

    B. Write an essay that shows how the Burnells and the Kelvys fit or do not fit their respective class stereotypes.

    C. Write an essay using a real or imaginary incident to expose a social injustice present in today's society.

3. A teacher-led discussion of the two items on the Guide for Reading should allow students to examine the validity of the practice of applying stereotypes to individuals.

Evaluation

1. A teacher-generated test that elicits recall of the events in the story may be used for average students.

2. Students may be asked to respond in writing or orally as part of a classroom discussion to the following items:

    A. Contrast the reactions of Isabel and Kezia to the gift of the doll's house. Explain what these reactions tell us about the personalities of the two girls.

    B. Explain how this comment is ironic: "Why Mrs. Kelvy made them look so conspicuous was hard to understand."

3. This activity is recommended for higher level or advanced students. Have students respond in essay form to the following:

   Dichotomy is division into two usually contradictory parts or categories. In "The Doll's House" we have such a division. There are on one hand the rich potentialities of life, and on the other, the inescapable brutalities of human experience which evoke despair. Explain how this dichotomy is revealed in the scene where Kezia is caught showing the doll's house to the Kelvys.

4. Have the advanced students respond to the following orally in a teacher-led discussion:

   Katherine Mansfield's stories generally open in the midst of a situation and when the meaning is revealed, the story ends at once. "The Doll's House" ends with "'I seen the little lamp,' she said softly. Then they were silent once more."

   What meaning is revealed in these last two lines? Explain your response.

Guide for Reading

"The Dolls House"

1. As you read the story, list all the comments concerning the Kelvys. When you finish reading the story, review your list. Which items would you use to determine the worth of the Kelvys? Explain your choices. (Your instructor will tell you whether this is to be done as part of a class discussion or as a formal writing assignment.)

2. You will need the list of common stereotypes that your class compiled to complete the chart below. The names of the characters are listed across the top of the chart. As you read the story, note when each character does or says something that would place her in one of the stereotyped groups you have listed. Note under the character's name the incident or statement and its location in the text. Information from this chart will be used to stimulate class discussions and writing assignments.

Character

Stereotype	Kezia	Isabel	Aunt Beryl	Lil	Else
1.					
2.					
3.					
4.					
5.					
6.					
7.					

The Passionate Shepherd to His Love

"THE PASSIONATE SHEPHERD TO HIS LOVE"

Christopher Marlowe

"THE NYMPH'S REPLY"

Walter Raleigh

Claire Robin
Burleson High School
Burleson, Texas

Overview

Critical Commentary. Love . . . a proposal . . . an acceptance or rejection. These thoughts, of immediate interest to teenagers, entice students to study the proposition and the reply in Marlowe's and Raleigh's companion poems. Outstanding examples of the pastoral convention and poetic parody, these works step beyond the confines of their traditional literary definitions when we apply the perspectives of neo-Aristotelian and feminist literary criticism.

According to neo-Aristotelian critical theory, the importance of a work lies in the effect produced by the action (plot) or the imitation of human action. Christopher Marlowe's "The Passionate Shepherd" elicits hopeful expectation, joy, and optimism from the reader. This effect stems from the shepherd's persuasive monologue, six quatrains in which he hopes to entice a young girl to be his lover. The action is developed logically. The first two stages enumerate the joys the lovers will discover in nature and themselves via a life lived amid "hills and valleys, dales and fields, . . . or steepy mountain[s]." The third, fourth, and fifth stanzas lay the bait for his love: She will sleep on "beds of roses," and her clothing will include a "cap of flowers," an embroidered skirt, a gown of "finest wool," and a belt woven with gems. The final stanza offers her entertainment--the singing and dancing of shepherds--all for her pleasure. The repeated request, "Come live with me and be my love" begins and ends the poem, emphasizing the shepherd's urgent, eager entreaty.

Neo-Aristotelian criticism highlights language, for language produces the effect of any literary work. Here, Marlowe's vocabulary enhances the effect of idyllic joy and happiness. The shepherd's words reverberate the optimism of his proposal: he speaks of *love, pleasures, melodious birds,* *madrigals, fragrant posies, embroidery,* the *finest, prettiest, fair-lined, purest;* he speaks of *dancing, singing,* and *delight*. All of these images, connoting positive, happy feelings, cause the shepherd's proposal to resound with those pleasures inherent in idealized love.

In contrast with the jovial, optimistic effect of Marlowe's poem, a neo-Aristotelian reading of Raleigh's "The Nymph's Reply" elicits the effect of sadness and pessimism. The reply, six quatrains of monologue that parody Marlowe, answers the passionate shepherd in a manner one might not expect after such an optimistic proposal. This nymph (a woman of beauty or a female woodland spirit who would obviously know and understand nature) is untouched by the shepherd's idealistic offer. She has seen nature "rage" and "grow cold," flowers "fade," beauty "wither," and happiness turn to "gall" or bitterness. Paralleling Marlowe's rhythm and rhyme, and sometimes using his lines directly, this nymph remembers reason that rots; she realizes that youth and joy end, that age has needs. Marlowe's young shepherd cannot fool Raleigh's nymph: nature and love change. The connotations of her language are negative (*rage, cold, wither,* to name only a few of the nymph's words). This nymph is a critical thinker whose sarcasm is bitter and scathing. Cold, unromantic, pessimistic words accost Marlowe's idealistic shepherd.

A feminist critical approach requires us to look at Marlowe's and Raleigh's poetry from a different perspective, to look for the gender-identity (or stereotyping) and for gender power structures. First, in Marlowe's poem we notice that the male is the aggressor in this love relationship (a stereotypical role). He chooses the shepherdess, develops the persuasive words or "lines," and arranges for the enticing gifts. But what kind of shepherdess is implied by this proposal? If she accepts, she will obviously enjoy lying around all day, being serenaded and being bestowed gifts. Her existence will depend on a man's adoration. She herself will become a worshiped object, relying on her beauty, her passivity, and male flattery and bribery to define her womanhood. To be admired, pampered, and coveted will satisfy her life. Does this shepherdess think about practical matters or her own unique interests? Does she reason well? No, she is willing to be swept away with the emotion of an impassioned shepherd. We can infer that she is the stereotyped "air-head" whose beauty buys her a "prince" and an idyllic life of sexual pleasures and handsome gifts.

Raleigh's "Nymph's Reply" offers a contrasting view of gender identity. Raleigh's nymph is not the sweet, young, adoring object. Instead, she is worldly-wise. She is a liberated woman, unafraid to choose or to refuse as she wishes. Shallow, frivolous arguments and idealism cannot persuade her. She knows the lies of lovers; she knows youth cannot last. She will not accept the role of paramour. Yet Raleigh's nymph is almost too callous, for she requires proof of what cannot be (eternal youth and constant joy) before she will accept this shepherd's love. We can imagine the shepherd slinking away from this new breed of strong-willed, cold-hearted woman whose sarcasm surely will wither the spirit of an idealistic shepherd. Thus, Raleigh's poem is atypical for gender stereotypes. The nymph in her self-possessed, strong, critically thinking way has countered the bold shepherd's "lines" and exposed his unthinking, somewhat silly idealism. In so doing, Raleigh's nymph not only parodies Marlowe's shepherd's proposal, but also breaks gender stereotypes and the typical male-female power structures.

A point worth noting is the discrepancy in voice of Marlowe's "The Passionate Shepherd." Neo-Aristotelian criticism emphasizes the reliability of the narrator who must embody the "imitation of human action." Marlowe's shepherd characteristically would be from the lower class and poorly educated. Yet the shepherd's voice is elegant. We feel we are reading a courtly poem, one intended to entice by using nature as an escape from the pressures of courtly life. Likewise, the gifts offered by this shepherd sound elegant: "coral clasps and amber studs" and "buckles of the purest gold." These presents, thinly disguised aristocratic accounterments, probably speak of the author's station in life, not the shepherd's. How are we then to value the sentiments of a voice that obviously is splintered: country scene, city voice; country enticements, elegant trappings? Perhaps also noteworthy, this shepherd's audience is really (in the sixteenth century pastoral convention) royalty who would love to escape from the political, courtly tensions. Is Marlowe's shepherd, then, a reliable narrator? Does his proposal really "imitate human action"? The question is debatable. Certainly this problem of authentic voice has potential for a lively class discussion.

Potential for Teaching. Marlowe's and Raleigh's poems offer students the chance to study the effect of plot and imagery in an amorous situation that relates to their interests. Students also can explore gender stereotypes and gender power structures. Because of the important contrasts in Marlowe's and Raleigh's poems, the procedure for teaching should be to complete the prereading and postreading activities on Marlowe's "Passionate Shepherd" before introducing Raleigh's "Nymph's Reply." After "The Passionate Shepherd" has been discussed through neo-Aristotelian and feminist perspectives, the contrast of Raleigh's poem will be doubly apparent.

Challenges for Adolescent Readers. "The Passionate Shepherd" and "The Nymph's Reply" can be taught to all levels of seniors. Making inferences from the monologues on gender implications will prove challenging to some students, as will the analysis of images for their effect. (The Guide for Reading will help students to meet some of these challenges.)

Suggested Instructional Objectives

After reading "The Passionate Shepherd" and "The Nymph's Reply," the students will be able to . . .

1. describe the author's intended effect in each poem (Neo-Aristotelian)

2. chart the positive and negative connotations of imagery and show its relationship to the effect (Neo-Aristotelian)

3. analyze the plot structures (action) that produces the authors' intended effects (Neo-Aristotelian)

4. infer the shepherdess's character based on the effect of the shepherd's proposal (Neo-Aristotelian)

5. describe the nymph's character by analyzing her actions (Neo-Aristotelian)

6. identify the gender stereotypes in each poem (Feminist)

7. state the inferred power structures in each poem (Feminist)

8. analyze modern poems and parodies using selected characteristics of Neo-Aristotelian and/or Feminist Criticism

9. list the characteristics of pastorals and parodies

10. create a modern "proposal" and/or "reply"

Prereading and Postreading Activities

Prereading Activities to Introduce Marlowe's Poem.

1. To help students focus on the action of Marlowe's poem, ask students to list in their reaction journals the best "lines" they have heard. In discussion, ask students to share several "lines" and then to reflect on the type of person who would give or accept a "line."

2. To show how structure and images create the effect of the poem, have the students complete a literary cloze procedure activity using Marlowe's poem. (See the Guide for Reading [A].)

3. To emphasize the importance of image connotations in producing effect, explain the term *connotation* and use words, such as *mansion, shanty, father, old man,* to illustrate positive and negative word associations.

4. Using an overhead transparency, list vocabulary words in context (with the appropriate definitions below each sentence). Uncovering one sentence at a time, have students guess the correct contextual definitions. Discuss the words and encourage students to create other sentences using the words. Suggested words to teach: *dates, melodious, madrigals, myrtle, coral, amber, studs,* and *swains*.

5. To introduce gender stereotyping, ask students to list in their reaction journals the characteristics of a businessman and/or a construction foreman. As the students share their ideas, list the

masculine qualities on the blackboard or overhead projector. Lead the students--if necessary--to realize they have stereotyped male characteristics and that the softer, emotional sides of men have been omitted. A similar activity in reaction journals can be completed for the characteristics of women, using examples from current magazines, television, advertising, or current movies.

6. As a purpose-setting question to guide reading for plot, ask the students to list the shepherd's "lines" in their journals as they read Marlowe's poem.

7. As a purpose setting question to guide reading for characterization (and, thus, gender stereotyping), ask students to list qualities of the shepherd in their reaction journals as they read.

Postreading Activities for Marlowe's Poem.

1. The teacher may wish to lead discussions on the following questions:

   A. How does the shepherd try to convince the young girl to be his love? Is he giving her a "line"? Why or why not?

   B. Is there a sequence or progression to the shepherd's offer? If so, what is it?

   C. How do the words *love, pleasures, melodious birds, madrigals, fragrant, embroidery, finest, prettiest, fair-lined, purest, dance, sing,* and *delight* create the tone or feeling (effect) in this poem? (See Guide for Reading [C].)

   D. What might we infer about the shepherd's character from his proposal? (See biopoem below in Postreading #2.)

   E. Is the shepherd gender-stereotyped? (Refer to question D above in answering this question.)

   F. What is the power structure in Marlowe's poem? Who is the aggressor? Does the aggressor hold the power?

   G. Describe the shepherd's love. How do you imagine she looks? What does she think? What does she enjoy? Is she a stereotype? (To help with this discussion, complete the biopoem in Postreading #2.)

2. To aid the students in inferring character and creating descriptions of the shepherd and his young love, have students complete biopoems for the shepherd and his shepherdess. (A similar activity may be completed later for Raleigh's nymph.)

Biopoem

Line 1	Name
Line 2	Four traits that describe character
Line 3	Lover of _____ (list three things or people)
Line 4	Who feels _____ (3 items)
Line 5	Who needs _____ (3 items)
Line 6	Who fears _____ (3 items)
Line 7	Who gives _____ (3 items)
Line 8	Who would like to see _____ (3 items)
Line 9	Who dwells in _____
Line 10	Name

3. To formatively evaluate the students' understanding of Marlowe's poem, ask them to construct a spider-diagram of the action. (They should list the main question(s) in the center circle. The means or persuasions or the "lies" or "lines" should radiate from the central question. See Guide for Reading[B].)

4. To reinforce the relationship between connotation and the effect of literature, give the students a list of words used by Marlowe and ask them to mark the words as connotatively positive or negative. Ask students to compare their answers. (See the Guide for Reading[C].)

5. In a reaction journal have the students write on the following question: How is the shepherd's action similar to a young man's situation today? Give specific examples.

6. In their reaction journals, have the students paraphrase the action of the poem. (This question is especially beneficial for lower achievement level students.)

7. Have the students compare their literary cloze of Marlowe's poem with Marlowe's rhyme, rhythm, and word choice. How do Marlowe's words produce a consistent structure and tone? What different effects did the students make by their choice of words?

Prereading Activities to Introduce Raleigh's Poem.

1. Before the students read Raleigh's "Nymph's Reply," ask them to write in their reaction journals a reply to Marlowe's shepherd. The replies may be written in verse or prose, using as many as possible specific reasons to accept or to refuse. Students then will share their replies in groups of five, later sharing their favorite replies with the entire class.
2. On an overhead transparency, show the difficult vocabulary words in context. Suggested words are *dumb, wanton,* and *gall.*
3. As a purpose-setting question, ask the students as they are reading to list Raleigh's key tone-setting words. What effect do these words produce? Is the effect one of happy tranquility like Marlowe's poem?
4. As a purpose-setting question to assure a better analysis of the nymph's character, ask the students as they read to list the nymph's reasons for accepting or rejecting the shepherd's proposal.

Postreading Activities for Raleigh's Poem.

1. The teacher may wish to lead discussion on the following questions:
    A. What is the nymph's reply? Why? Is her answer logical? In what stanza does her argument reach a climax?
    B. What does the nymph's reply tell about her as a woman?
    C. Is the nymph a gender-stereotyped woman? Why or why not?
    D. What is the gender power structure assumed in Raleigh's poem? How will the shepherd react to the nymph's reply? Why?
2. Ask the students to share the key tone-producing words that they listed in their reaction journals. On the overhead projector or on a handout, list Raleigh's key images. What are the positive or negative connotations of these words? Suggested words are *rage, cold, dumb* (silent), *complain, cares, fade, wanton, gall, wither, rotten, forgotten.* (See Guide for Reading[D].)
3. To formatively evaluate the students' ability to infer the nymph's character from her words, ask the students to complete a biopoem on the nymph.

4. In their reaction journals, ask the students to describe the nymph, using the information they have listed in their biopoems.

Postreading Activities for Marlowe's and Raleigh's Poems.

1. The teacher may wish to lead discussion on the following questions.
   A. How are Marlowe's and Raleigh's poems contrasting in effect?
   B. How are images and their connotations important in producing an effect?
   C. How do these poems support or defy gender stereotypes?
   D. What is attractive about the shepherd's proposal? Do we have popular literature today that offers similar idealistic escapes? If so, what?
2. Introduce the terms *pastoral* and *parody* so that students will understand why each poem is so classified. (See Guide for Reading[E].)
3. As application of the students' understanding of the neo-Aristotelian and feminist critical approaches, assign or read aloud Lewis Carroll's "Jabberwocky" and Isabelle di Caprio's parody "Jabberwhackey." Students should then analyze these poems using neo-Aristotelian or feminist strategies. Their first analysis, perhaps a list in their reaction journals, can later be developed into a critical essay. (See Appendix [D] for "Jabberwhackey.")
4. Students may create a prose or poetic monologue in reaction to a slide or an art work such as Picasso's *Lovers* or any current photograph or advertisement that shows a couple in dialogue. Ask students to choose their words for effect and to be aware of gender stereotyping.
5. Give students copies of Marlowe's and Raleigh's poems that contain the original Renaissance spellings and stanza structures. Ask students to list in their reaction journals some of the most obvious spelling changes. Ask why Marlowe's six stanzas are more effective than his earlier four-stanza "Passionate Pilgrim." (See Appendix [A], [B].)

Evaluation and Enrichment

1. In conjunction with a teacher-generated test, the following essay topics may prove useful as evaluative tools.
   A. Explain gender-identity and gender power structures as they are expressed in Marlowe's and Raleigh's poems.

B. Select a modern poem or song of your choice and write an essay analyzing the gender stereotyping. Be sure to submit a copy of the poem or song with your finished essay.

C. Explain how imagery is crucial to the effects of Marlowe's pastoral and Raleigh's parody. (The teacher may select a stanza from Marlowe and/or Raleigh and ask students to explain the effect produced by that particular imagery.)

2. The following extensions may be used for enrichment.

A. Prepare for a class presentation a song, poem, or parody of your choice. In your analysis of the work, be sure to emphasize the effect produced by the action and the gender-identities and power structures.

B. Draw, paint, or construct a collage that represents your image of either the shepherd's lover or the nymph.

C. Using the children's song "Paper of Pins," separate the two voices and compare the proposal and the reply in the song's lyrics to the voices in Marlowe's and Raleigh's poems. (See Appendix [G] for the song.)

Related Works

Students who enjoyed the poems by Marlowe and Raleigh might also like to read some of the following poetry.

1. "To the Virgins to Make Much of Time" (Robert Herrick). Herrick advises young girls that they need to enjoy life while they still have their youthful beauty.

2. "To His Coy Mistress" (Andrew Marvel). This seventeenth-century rendition of a love proposal is ingenious in its arguments.

3. "And You Came From the Holy Land" (Walter Raleigh). This poem has been thought to describe Raleigh's love for Queen Elizabeth. The last quatrain states well the Platonic or idealistic love.

4. "The Shepherd's Description of Love" (Walter Raleigh). This humorous poem describes a shepherd's understanding of the pleasures and woes of love. (See Appendix [E].)

5. "Under the Greenwood Tree" (William Shakespeare). This pastoral from *As You Like It* (Act II, scene V) is sung by the melancholy Jaques, who calls all fools to give up ambition and live easily with nature.

The following resources should prove helpful for the teacher.

1. Armitage, Christopher. *Sir Walter Raleigh*. Chapel Hill: The University of North Carolina Press, 1987. This recent bibliography contains an outstanding chapter on Raleigh in literary history and criticism.

2. Gill, Roma. *The Complete Works of Christopher Marlowe*. Oxford: Clarendon Press, 1987. This work contains an especially helpful introduction to "The Passionate Shepherd" and explains the early drafts of the poem and its various publications.

3. Holman, C. Hugh and William Harmon, eds. *A Handbook to Literature*. New York: Macmillan, 1986. This updated handbook offers excellent definitions of the *pastoral* conventions and *parody*.

4. Oakeshott, Walter. *The Queen and the Poet*. New York: Barnes and Noble, 1961. The section "The Poems to Cynthia" details well Raleigh's poems written during the different phases of his relationship with Queen Elizabeth.

5. *Poetry: The Essence of Being Human*. This 18-minute color video shows how the poet fuses words, images, and rhythms to share his vision with the reader. The producer is McGraw Hill, Continuing Education Program, 1221 Avenue of the Americas, New York, NY 10020 (212) 997-6572.

Guide for Reading (A)

"The Passionate Shepherd to His Love"

Literary Cloze Exercise

Fill in the blanks with words that fit the sense, rhythm, rhyme, and tone of Marlowe's poem.

Come live with me and be my Love,
And we will all the _____ prove
That hills and valleys, dales and fields,
Woods or steepy mountain ______.

And we will sit upon the _____,
And see the _____ feed their flocks
By shallow rivers, to whose falls
Melodious birds sing _____.

And I will make thee beds of _____
And a thousand _____ posies;
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the _____ wool
From which our pretty lambs we pull;
_____ slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds
With coral clasps and amber studs-
And if these _____ may thee move,
Come live with me and be my Love.

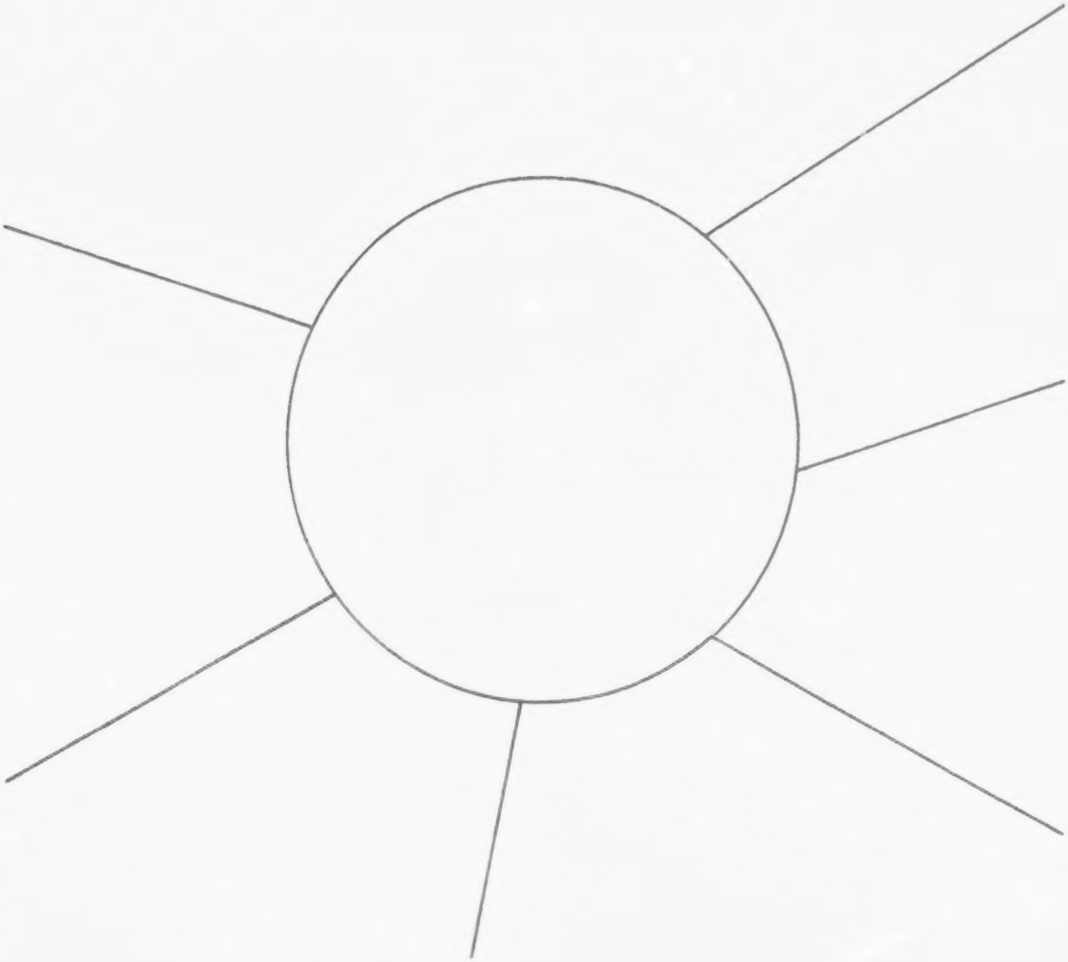
The _____ _____ shall dance and sing
For thy delight each May morning-
If these _____ thy mind may move,
Then live with me and be my Love.

Guide for Reading (B)

"The Passionate Shepherd to His Love"

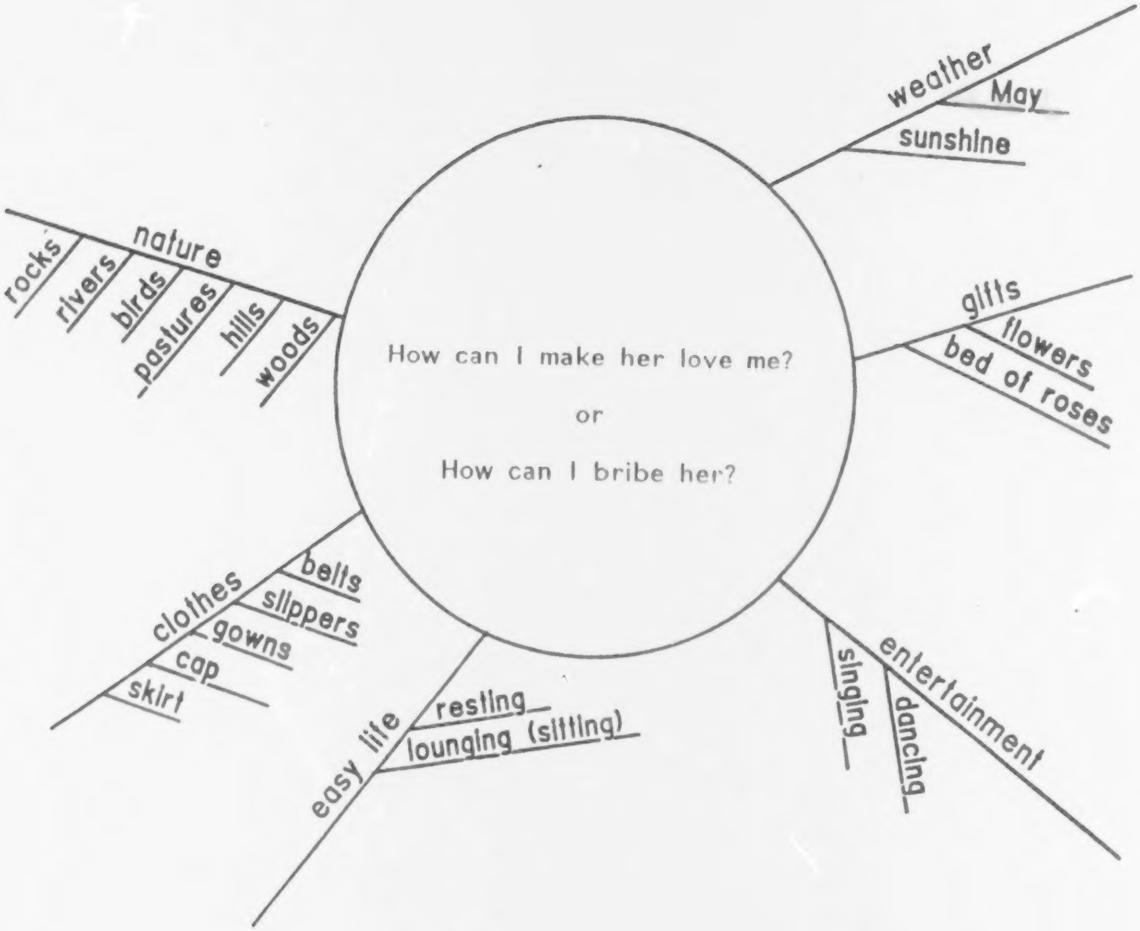
Spider Diagramming

What is the central question in Marlowe's poem? Write the question in the center of the paper and "web" the possible answers. (You may have more webs than shown here.)



"The Passionate Shepherd To His Love"

Possible Answers for Spider Diagramming



Guide for Reading (C)

"The Passionate Shepherd to His Love"

Check These Connotations!

A connotation is a secondary emotional meaning suggested by a word in addition to its literal (dictionary) definition. Words have positive, negative, or neutral connotations. For example, a *hotshot* player can be seen as either positive or negative: someone who is truly skilled or someone who shows off. For each of the following words from Christopher Marlowe's poem, place a check in the appropriate column to indicate whether it has a neutral, positive, or negative connotation to you.

	Neutral	Positive	Negative
1. passionate			
2. love			
3. shepherd			
4. pleasures			
5. shallow rivers			
6. valleys			
7. hills			
8. flocks			
9. melodious			
10. roses			
11. purest gold			
12. coral clasps			
13. amber studs			
14. dance			
15. sing			
16. delight			
17. May			

How would you state the overall tone of these words? What is their effect?

List six other words that you feel are good examples of positive, negative, or neutral connotations. Explain their emotional meanings.

1.

2.

3.

4.

5.

6.

Guide for Reading (D)

"The Nymph's Reply"

Connotations from Raleigh's "Nymph"

Mark the connotations of these words or phrases as being neutral, positive, or negative. Then be prepared to state the overall tone and effect of these words.

	Neutral	Positive	Negative
1. rage			
2. cold			
3. dumb			
4. fade			
5. wanton			
6. wayward			
7. gall			
8. sorrow			
9. break			
10. wither			
11. forgotten			
12. rotten			

Overall, the nymph's words are ______________.

List six words that you feel carry negative connotations.

1.
2.
3.
4.
5.
6.

Guide for Reading (E)

"The Passionate Shepherd to His Love"

"The Nymph's Reply"

Important Terms for Marlowe and Raleigh

Define the following words and explain how Marlowe's and/or Raleigh's poems exemplify each term.

1. pastoral

2. parody

3. idealism

4. pessimism

5. nymph

Appendix A

From *The Passionate Pilgrim*

Christopher Marlowe

Live with me and be my Love,
And we will all the pleasure prove
That hilles and vallies, dales and fields,
And all the craggy mountaines yeeld.

There will we sit upon the Rocks,
And see the Shepheards feed their flocks,
By shallow Rivers, by whose fals
Melodious birds sing Madrigals.

There will I make thee a bed of Roses,
With a thousand fragrant poses,
A cap of flowers, and a Kirtle
Imbrodered all with leaves of Mirtle.

A belt of straw and Yvye buds,
With Corall Clasps and Amber studs,
And if these pleasures may thee move,
Then live with me, and be my Love.

Appendix B

From *Englands Helicon*

Christopher Marlowe

The passionate Sheepheard to his love.

Come live with mee and be my love,
And we will all the pleasures prove,
That Vallies, groves, hills and fieldes,
Woods, or steepie mountaine yeeldes.

And wee will sit upon the Rocks,
Seeing the Sheepheards feede theyr flocks,
By shallow Rivers, to whose falls,
Melodious byrds sing Madrigalls.

And I will make thee beds of Roses,
And a thousand fragrant poesies,
A cap of flowers, and a kirtle,
Imbroydred all with leaves of Mirtle.

A gowne made of the finest wooll,
Which from our pretty Lambes we pull,
Fayre lined slippers for the cold:
With buckles of the purest gold.

A belt of straw, and Ivie buds,
With Corall clasps and Amber studs,
And if these pleasures may thee move,
Come live with mee, and be my love.

The Sheepheards Swaines shall daunce & sing,
For they delight each May-morning,
If these delights thy minde may move;
Then live with mee, and be my love.

FINIS.

Appendix C

XVI

The Nimphs reply to the Sheepheard

Sir Walter Raleigh

If all the world and loue were young,
And truth in euery Sheepheards tongue,
These pretty pleasures might me moue,
To liue with thee, and be they loue.

Time driues the flocks from field to fold,
When Riuers rage, and Rocks grow cold,
And Philomell becommeth dombe,
The rest complaines of cares to come.

The flowers doe fade, and wanton fieldes,
To wayward winter reckoning yeeldes,
A honny tongue, a hart of gall,
Is fancies spring, but sorrowes fall.

Thy gownes, thy shooes, they beds of Roses,
Thy cap, they kirtle, and they poesies,
Soone breake, soone wither, soone forgotten:
In follie ripe, in reason rotten.

Thy belt of straw and Iuie buddes,
Thy Corall claspes and Amber studdes,
All these in mee no meanses can moue,
To come to thee, and be thy loue.

Appendix D

Jabber-Whacky

or -

On Dreaming, After Falling Asleep Watching TV

Isabelle di Caprio

'Twas Brillo, and the G.E. Stoves,
Did Procter-Gamble in the Glade;
All Pillsbury were the Taystee loaves,
And in a Minute Maid.

"Beware the Station-Break, my son!
The voice that lulls, the ads that vex!
Beware the Doctors Claim, and shun
That horror called Brand-X!"

He took his Q-Tip'd swab in hand;
Long time the Tension Headache fought--
So Dristan he by a Mercury,
And Bayer-break'd in thought.

And as in Bufferin Gulf he stood,
The Station-Break, with Rise of Rame,
Came Wisking through the Pride-hazed wood,
And Creme-Rinsed as it came!

Buy one! Buy two! We're almost through!
The Q-Tip'd Dash went Spic and Span!
To Tide Air-Wick, and with Bisquick
Went Aero-Waxing Ban.

"And has thou Dreft the Station-Break?
Ajax the Breck, Excedrin boy!
Ah, Fab wash day Cashmere Bouquet!"
He Handi-Wrapped with Joy.

'Twas Brillo, and the G. E. Stoves,
Did Procter-Gamble in the Glade;
All Pillsbury were the Taystee loaves,
And in a Minute Maid.

Appendix E

The Shepherd's Description Of Love
(Before 1600)

Sir Walter Raleigh

Meli. Shepherd, what's love, I pray thee tell?
Fau. That tolls all into heaven or hell;
It is that fountain and that well
Where pleasure and repentance dwell;
It is perhaps that sauncing bell
And this is love as I heard tell.

Meli. Yet what is love, I prithee say?
Fau. Hear ten months after of the play;
It is a work on holiday;
It is December matched with May,
When lusty bloods, in fresh array,
And this is love as I hear say.

Meli. Yet what is love, good shepherd, sain?
Fau. The lass saith no, and would full fain;
It is a sunshine mixed with rain;
It is a tooth-ache, or like pain;
It is a game where none doth gain;
And this is love, as I hear sain.

Meli. Yet, shepherd, what is love, I pray?
Fau. Then, nymphs, take 'vantage while ye may;
It is a yea, it is a nay,
A pretty kind of sporting fray;
It is a thing will soon away;
And this is love, as I hear say.

Meli. Yet what is love, good shepherd, show?
Fau. And he that proves shall find it so;
A thing that creeps; it cannot go;
A prize that passeth to and fro;
A thing for one, a thing for moe;
And, shepherd, this is love, I trow.

Appendix F

As You Came From The Holy Land

Sir Walter Raleigh

As you came from the holy land
Of Walsinghame,
Met you not with my true love
By the way as you came?

How shall I know your true love,
That have met many one,
As I went to the holy land,
That have come, that have gone?

She is neither white nor brown,
But as the heavens fair;
There is none hath a form so divine
In the earth or the air.

Such a one did I met, good sir,
Such an angelic face,
Who like a queen, like a nymph, did appear,
By her gate, by her grace.

She hath left me here all alone,
All alone, as unknown,
Who sometimes did me lead with herself,
And me loved as her own.

What's the cause that she leaves you alone,
And a new way doth take,
Who loved you once as her own,
And her joy did you make?

I have loved her all my youth,
But now old, as you see:
Love likes not the falling fruit
From the withered tree.

Know that Love is a careless child,
And forgets promise past;
He is blind, he is deaf when he list,
And in faith never fast.

His desire is a dureless content,
    And a trustless joy;
He is won with a world of despair,
    And is lost with a toy.

O womenkind such indeed is the love,
    Or the word love abused,
Under which many childish desires
    And conceits are excused.

But true love is a durable fire,
    In the mind ever burning,
Never sick, never old, never dead,
    From itself never turning.

Appendix G

Paper of Pins

American Folk Song

I'll give to you a paper of pins,
And that's the way that love begins,
    If you will marry me,
    If you will marry me.

I'll not accept a paper of pins,
If that's the way that love begins,
    And I won't marry you,
    And I won't marry you.

I'll give to you a coach and four,
That you may ride from door to door, etc.

I'll give to you a little lap dog,
To carry with you when you go abroad, etc.

I'll give to you a pacing horse,
That paced these hills from cross to cross, etc.

I'll give to you a coach and six
With every horse as black as pitch, etc.

I'll give to you a gown of green,
That you may shine as any queen, etc.

I'll give to you a dress of red,
All bound around with golden thread, etc.

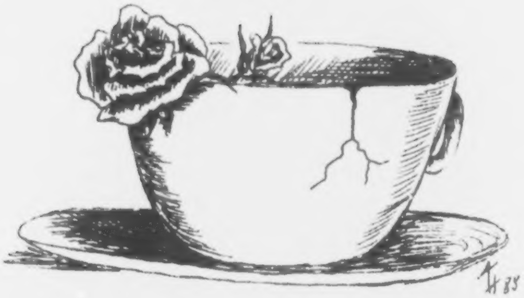
I'll give to you my hand and heart,
That we may marry and never part, etc.

I'll give to you the keys of my chest,
That you may have gold at your request,
    If you will marry me,
    If you will marry me.

Oh, yes, I'll accept the key to your chest.
That I may have gold at my request,
    And I will marry you,
    And I will marry you.

And now I see that money is all,
And woman's love is nothing at all;
    So I'll not marry you,
    So I'll not marry you.

I'm determined to be an old maid,
Take my stool and live in the shade,
    And marry no one at all,
    And marry no one at all.



Teacups Full of Roses

TEACUP FULL OF ROSES

Sharon Bell Mathis

Juanita Rambo
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Monroe, Louisiana

Overview

Critical Commentary. *Teacup Full of Roses* is an adolescent novel which tells the story of love, loyalty, and tragedy among three young black brothers. The title suggests a kind of Utopia in a magic kingdom and a life free from the problems that Joseph Brooks, the protagonist, has had to deal with. The magic kingdom may suggest a return to Paradise, the land from which Adam and Eve were expelled.

The novel deals with ethnic culture, and the text addresses the popular theme of family problems. Paul, the oldest son, had shown unusual skill as a painter before he began pumping drugs into his arm. Joe, the second son, had worked full time for the last two years and had gone to night school to earn the high school diploma that would lead him to college and a better life. David, the youngest son, was very astute and an excellent athlete. He had everything--except a whole family to support his endeavors.

Three critical approaches can be integrated when teaching Teacup: archetypal, psychological, and neo-Aristotelian. To begin with, Joe is an adolescent protagonist who exemplifies the initiation archetype. The reader is able to observe the development of Joe's character in three stages: separation, transition, and incorporation. For Joe, separation occurred when he felt a sense of uneasiness about his life and particularly about David's. He wanted something better from life, and he took on the role of the parental figure. This marked the beginning of the end of his innocence. Transition resulted when Joe continued to be faced with adult problems such as going to see David's counselor and getting papers notarized for him when Mattie refused to be sensitive to David's needs. He also continued to look after Paul, whose drug habit brought the family tragedy when David had to fight with hoodlums in an effort to get back money that Paul had spent on drugs. The incorporation phase brought the initiation full circle. Joe saw his past gone and realized that he must choose a new world if he was to survive. His dreams for David were defeated when David was killed.

Teacup has Biblical allusions. First, there are three sons, all of whom have names that can recall characters in the Bible. Joe can be equated with the Biblical Joseph, who became his brothers' keeper even at the risk of self-sacrifice. Paul parallels Saul before his name was changed after giving up the struggle to persecute God, for Paul, in *Teacup*, gave up the struggle to survive in a world where his talent as an artist was suppressed, and he could not cope with reality. David, the youngest son, parallels the Biblical character who slew Goliath. Unlike the Biblical character, this youngest son was slain by the giant when he tried to save the life of the brother whose love he treasured.

Other archetypes exist through Joe's quest for the "perfect life." He made a promise to marry Ellie and live in a magical place where trouble never comes. He perceived himself as a kind of hero or saviour despite his futile attempts to save both brothers, futile because Paul will probably never lead a drug-free life and because David died.

Neo-Aristotelian concepts prevail in *Teacup* because Joe bears some characteristics of Aristotle's tragic hero. He is good, a likeable character from the beginning, and there is justification for his actions. A sense of fear comes into play when Joe challenges Warwick's hoodlums in an effort to get back the two-years' savings meant to fulfill Joe's dreams, but which Paul has spent on drugs. Pity is achieved toward the end of the novel when David sacrifices his life to save Joe's. Upon the realization of this tragic loss, Joe becomes a pathetic character.

A psychological approach may also contribute to profitable study of *Teacup*. Joe's maturation can be traced through Havighurst's developmental tasks. He achieves mature relations with age mates of both sexes. His role is masculine, and he becomes somewhat of a parental figure. Joe has kept his body in shape even though he no longer participates in gang fights. He is emotionally detached from both parents, for Isaac Brooks has assumed a passive role as the father, and it is clear that Mattie, the mother, controls the house and is partial to her oldest son. Aunt Lou alone shows adult concern for his well being and success. Joe has prepared for a successful career and marriage and has established a set of values to achieve his goals.

If sibling rivalry exists in *Teacup*, the anger is not directed toward the brothers or mother. It seems to have been displaced and centered toward the father; Joe often encouraged him to stand up to Mattie and was disappointed when he would not. Yet, he played the role of the obedient son, going against Mattie's wishes only when he thought they made no sense.

Other approaches to this novel may be incorporated, such as New Criticism and reader response. One must not overlook the imagery and symbolism in the language, not to mention the use of these images in regard to tone, mood, tension, and the author's writing style. The light and dark motif is present throughout the novel.

Teacup gives us knowledge about the human conditions of a black family living in Washington, D.C., caught up in the city's destructive forces. Foreshadowing helps the reader to predict the tragic outcome.

Potential for Teaching. *Teacup Full of Roses* addresses themes that teenage or young adult readers take seriously because the same issues--love, loyalty, hope, family problems, and death--often present challenges for this age group in the real world. In *Teacup*, the themes are treated sensibly and in good taste. The language is simple and easy to understand. This allows the reader an opportunity to carefully scrutinize and analyze characters and their actions. Students are aware that literature which truly relates to life does not always end with characters living happily ever after.

Teacup provides vicarious experiences--for example, living in another place, being of a different socioeconomic group, getting into trouble, and pitting hope against hope for a better tomorrow. The text is powerful, exciting, easy to read, and short.

Teacup is divided into fourteen short chapters. Chapters 1-6 may be appropriate for the first reading task. The end of the sixth chapter is a good place to pause to ensure that students comprehend events and characters' actions. However, with a good class, reading all fourteen chapters may be preferable. This recommendation is based partly upon the assumption that the novel will be so exciting that few students will resist completion in one or two sittings and will probably be eager to discuss it.

Challenges for Adolescent Readers. *Teacup* is recommended for 10th, 11th, and 12th grades with students of average to above average reading ability. Although the text contains some slang, including drug terminology, it should not present a serious problem since similar language appears to be common among most students of all ethnic backgrounds. Students might have a problem with the use of flashbacks, the mother's dominant role in the household and her preferential treatment of Paul, Aunt Lou's prophetic language as it relates to the outcome of the novel, and the tragic ending.

Suggested Instructional Objectives

After reading *Teacup*, the students will be able . . .

1. to trace the developmental stages of Joe's character as he undergoes the initiation process
2. to identify and evaluate the author's use of tone and mood to foreshadow the novel's tragic conclusion
3. to make valid inferences about the characters as they interact with each other

4. to identify the Biblical association in the text and relate it to the characters and events in the novel
5. to identify the elements of tragedy present in the novel
6. to point out the use of prophetic language and show how it foreshadows the outcome of the novel
7. to defend or oppose Mattie's preferential treatment of Paul
8. to relate plot structure and action to conflict and theme
9. to state the major theme or universal themes and relate them to real life situations
10. to identify symbols and explain how they function

Prereading and Postreading Activities

Prereading Activities to Introduce the Novel.

1. In an effort to help students comprehend the socioeconomic and cultural biases of Blacks in urban settings and the adjustments necessary for survival, the teacher will show the video of the novel *We Can't Breathe*, which deals with the attempt of a Black family to survive in Chicago. Students will discuss the problems of growing up and attempting to survive in an urban setting.
2. To help students comprehend the theme, the teacher will ask students to discuss some universal truth or truths evident in *We Can't Breathe* that might be meaningful when discussing ethnic novels. They might be challenged to state these truths as proverbs and, in small groups, to share their implications.
3. The teacher will explain the initiation archetype and have students look for the separation, transition, and incorporation stages of that archetype in *We Can't Breathe*.
4. In order to show the effects of hallucinatory drugs on individuals, students will write a research essay on heroin, angel dust, PCP, etc. Students will discuss the reports in small groups and try to determine why people take drugs despite the risk of destruction of the individual.
5. Students should be encouraged by the teacher to examine the cover of the paperback edition of *Teacup*, to contrast the picture on the front cover with the picture on the back cover, and to use the pictures to predict events of the story.

6. In an effort to acquaint students with the disappointment of dreams and goals not being fulfilled, the teacher will read and have students discuss "A Dream Deferred" by Langston Hughes. The teacher may wish to have students write a composition on how they dealt or are dealing with a dream or goal that did not or has not yet been realized.

7. To help students relate to sibling rivalry in dealing with Mattie's preferential treatment of Paul, students will discuss the role of the family members in *We Can't Breathe*. Those who wish to speak freely may tell about personal experiences in their own homes.

8. The teacher may have students undertake other projects to reinforce the comprehension of *Teacup*, including the following:

   A. Make a character photo album.
   B. In small groups, write a one-act play.
   C. Role-play a major character.
   D. Rewrite a portion of the plot of *Teacup*.

Prereading Activities for Chapters I, II, and III.

1. In order to help students comprehend the terms *tone* and *mood* and their application to *Teacup*, provide students with a lecture followed by examples and discussion of the terms. Then provide students with a list of words which the author uses to indicate tone in a work and ask students to provide examples. Divide the class into small groups and have students create a short paragraph that establishes one of the following tones:

   A. whimsical
   B. joking
   C. solemn
   D. portentous
   E. sad
   F. bitter
   G. angry
   H. awed
   I. joyous
   J. sarcastic

2. To differentiate between tone and mood, have students determine if the author is sympathetic toward any of the characters in *We Can't Breathe*. Hand out a list of words that depict mood. Students should circle the word(s) that describe the way they felt after viewing *We Can't Breathe*, compare the words they circled, and thus try to establish the mood for that work:

   A. satisfied
   B. happy
   C. upset
   D. like
   E. dislike
   F. neutral
   G. sympathetic
   H. love
   I. hate
   J. pity
   K. fear
   L. mysterious

3. Play recordings that suggest contrasting moods. Have students describe in writing what events the music suggests.

4. Have students write journal entries pertaining to a passage from a text that suggests how they felt at a particular time in a similar mood. They should also relate what brought about the mood.

5. Students should master the following vocabulary terms in an effort to fully comprehend Chapters I, II, and III:

   A. luminous
   B. Afro
   C. ebony
   D. sashay
   E. rigid
   F. lush
   G. angular
   H. onyx
   I. rehabilitation
   J. voluptuous

Postreading Activities for Chapters I, II, and III.

1. In an effort to address Prereading #1, divide the class into groups and have them find clues that suggest tone in *Teacup*. Have them copy lines which establish tone. Relate the tone to Joe's actions in order to better understand him.

2. To address Prereading #2, have students trace Joe's actions in Chapters 1, 2, and 3 to determine if the author shows him any sympathy. Ask students to relate specific incidents which show that the author is or is not sympathetic toward Joe. Students may be asked to trace the development of tone and mood throughout the novel.

3. Have students find a picture of a character that they feel might best portray Joe's mood in *Teacup*. When Joe's mood changes, they may select other pictures to portray the change.

4. Have students find each vocabulary word in context in *Teacup* and, using a thesaurus, substitute a word similar in meaning to determine if the context is altered or the effect lost. Have students find a word whose meaning is opposite to each word on the list.

Prereading Activities for Chapters IV, V, and VI.

1. To direct students' understanding of Joe's dreams and ambitions, have students write journal entries on specific goals they wish to accomplish over a short, medium, or long period of time. Ask them to tell what alternatives they will take if for some reasons their goals cannot be fulfilled.

2. In order to distinguish between fantasy and reality, students should view the film, "The Rocking-Horse Winner," observing elements of fantasy that they see there. Students should also look for symbols and images prominent in the film.

3. In order to explore character development, have students develop their personal coat of arms, depicting symbolically their most obvious physical traits, their greatest accomplishment, what they would do if they had one year to live, the place they consider home, and the things which influence them greatly. Their motto should appear somewhere on the coat of arms.

4. To prepare students for the preferential treatment Mattie showed Paul, have students roleplay a scene from "Cinderella and the Wicked Sisters." In small groups, they can discuss ways of overcoming such biases among children after examining the reasons for this kind of parental action.

5. Students will take notes from a lecture on archetypes. They will observe how certain archetypes have universal themes that may vary only slightly among cultures and through time. The teacher may use "Cinderella" or another piece of literature to help students comprehend archetypes.

Postreading Activities for Chapters IV, V, and VI.

1. Using the following biopoem form as a guide, have students generate a verbal "portrait" of Mattie as they view her preferential treatment of Paul.

Biopoem

Line 1. First name
Line 2. Four traits that describe character
Line 3. Relative ("mother," "brother," "husband," "son") of ____________________
Line 4. Lover of ______________ (List three things or people)
Line 5. Who feels ______________ (Three items)
Line 6. Who needs _______ ______ (Three items)
Line 7. Who fears ______________ (Three items)
Line 8. Who gives ______________ (Three items)
Line 9. Who would like to see ______________ (Three items)
Line 10. Resident of ________________
Line 11. Last name

2. To address Prereading #1, have students discuss these questions:

   A. What, in your opinion, makes Joe's dreams seem unrealistic? Explain.

   B. Explain the elements of fantasy as they relate to Joe's visions of success.

   C. Is Ellie a believable character? Why or why not?

   D. What does Paul's illness suggest about his future?

   E. Why does Ellie not introduce Joe to her mother?

3. In an effort to comprehend character, have students write an essay or a journal entry in which they defend or oppose Mattie's preferential treatment of Paul.

4. Have students in groups develop a coat of arms (Prereading #3) for Mattie and compare their products.

5. Have students consider the scene in which Aunt Lou foreshadows the outcome of the novel with the use of prophetic language. What do they think of Aunt Lou? How seriously would *they* take what she says?

6. In an effort to help students comprehend how Aunt Lou's language depicts or predicts the outcome, have them make journal entries about things they "knew" by intuition or other unscientific means. Students may wish to discuss the concept of psychics or using the stars or crystal balls to predict the future.

Prereading Activities for Chapters VII, VIII, and IX.

1. In an effort to prepare students for Isaac Brooks' change of character, have students read "The Bully," a short story which deals with a character who finally stands up for his rights. Students can relate similar incidents from personal experiences.

2. Ask students to make journal entries describing an incident in which they made a dramatic change in their character.

3. Lead students in a discussion of whether or not the change that they made (Prereading #2) was an improvement. The discussion should also extend to the changes in the main character of "The Bully." Ask students to be alert for a change in one of the characters in *Teacup*.

Postreading Activities for Chapters VII, VIII, and IX.

1. In an effort to address Prereading #1, have students discuss these questions:

   A. Discuss the main incident which led Isaac Brooks to assume the dominant role in the house after remaining passive for so long. Is this a normal reaction? Why or why not? Were you pleased with his new character? Explain.

   B. How did Mattie respond to Isaac's role reversal? Does she undergo any transition in personality? Explain.

2. Help students to see how the roses, the teacup, and the saucer function as symbols. Students should also be made aware of the light and dark motif evident in this section.

3. Have students write short scripts based upon these highly dramatic scenes. Cast characters from the class to play the roles. Later, have students perform the scenes before the class.

Prereading Activities for Chapters X, XI, and XII.

1. Have students write a journal entry about someone who might not have led a perfect life but who gave them sound advice when they needed guidance or a sense of direction.

2. Write a character sketch on "An Individual Who Made an Impact on My Life."

3. To help students comprehend Joe's initiation process, trace the process using a familiar story, perhaps "The Bargain." Students can then trace the initiation process of another fictional character they have studied.

4. To prepare students for Paul's increasing dependency on drugs and the continued decline in his character, have students relate incidents from real life or television programs about how drug addicts might react when desperately in need of drugs and discuss how this problem is likely to affect other members of a family.

5. In order to prepare students for Joe's disappointment during graduation, ask them to recall an event which made them very happy but was overshadowed by the presence of a sad face which spelled trouble or otherwise cut short their happiness.

Postreading Activities for Chapters X, XI, and XII.

1. In order to address Prereading #3, have students discuss Paul's predicament as it directly affects Joe and his reason for giving up on Paul. Use the following questions to generate discussion:

   A. Why does Joe suggest that Paul commit suicide by using a handgun? Is this good advice? Explain.

   B. Explain why Paul makes no attempt to go "cold turkey" the second time. Was he ever truly off drugs? Why or why not?

   C. What does Joe finally realize about Paul? Explain what forces him to see Paul for what he is. Does Joe make the right decision following this realization? Explain.

2. In an effort to address Aunt Lou's foreshadowing of the outcome of the novel (Prereading #4), have students write a journal entry explaining what she feels. Ask students to tell what they thought was going to happen at this point.

3. The teacher should have students add to their photo albums pictures which depict scenes from these chapters. As a follow-up activity, have them describe the tone and mood in these chapters and offer evidence from the text to support their judgments.

4. In an effort to portray Joe's disappointment, have students write a paragraph on what might be going through David's mind as he prepares to tell Joe that Paul has spent Joe's two-years' savings on drugs.

Prereading Activities for Chapters XIII and XIV.

1. Have students make some predictions about the outcome of *Teacup*. Have them substantiate those predictions by referring to events in previous chapters.

2. In an effort to prepare students for the tragic outcome in *Teacup*, initiate discussion dealing with death in "The Rocking-Horse Winner." Students should respond to the irony of fulfilling one aspect of a dream which resulted in tragedy.

Postreading Activities for Chapters XIII and XIV.

1. Help students trace the stages of Joe's initiation.

2. Have students write a composition or journal entry from Paul's point of view, after David has been killed, on the dangers of drugs.

3. Have students compare their predictions (Prereading #1) against the actual outcome of the novel.

4. With the students' help, develop a list of questions related to the impact of David's death on the rest of the family. Examples include the following:

   A. How is Mattie able to deal with her son's drug problem now that it has caused the loss of David?

   B. Will Paul feel any guilt about David's death?

5. Have volunteers roleplay Paul's delivering a speech to a group of youngsters on the dangers of drugs and the hurt it causes those who love you.

6. Have students write a fifteenth chapter telling what happened to family members after David's death.

7. To ensure comprehension of *Teacup*, help students review the events of the novel and formulate a statement of its theme.

Evaluation and Enrichment

In addition to a teacher-generated test on *Teacup Full of Roses*, the following assignments may be used to enrich the study of the novel or to provide additional evaluation information.

1. Explain whether or not Joe's initiation is complete, referring to the three stages of the initiation archetype and specific incidents from the text.
2. Read *Listen to the Fig Tree*, also by Mathis. Compare and contrast it to *Teacup*. Tell which you liked more and why.
3. Share photo albums with the class and have students explain what scenes the photos pertain to.
4. Choose any character you wish from the list below, and, writing as that character, write a short paper on your reaction to David's death:
   A. Joe
   B. Paul
   C. Mattie
   D. Isaac
   E. Aunt Lou
5. Write a paper illustrating tone, mood, plot, and theme as they relate to *Teacup*.
6. Write a review of *Teacup* for the school newspaper.
7. If you had to become involved in *Teacup*, which role would you want to play? Write a multi-paragraph essay to support your choice.

Related Works

1. *Invisible Man* (Ralph Ellison). A rural Black goes to Harlem after being expelled from college. Like Joe, he is forced to make crucial choices in the real world. Excellent serious fiction for high school juniors and seniors.
2. *We Can't Breathe* (Ronald L. Fair). The story of growing up and attempting to survive in Chicago in the 1930s and 1940s. Excellent for use with the initiation process.
3. *The Friends* (Rosa Guy). The story of two black girls in New York, one struggling to find her identity, the other trying to cope with hers.

4. *The Planet of Junior Brown* (Virginia Hamilton). Buddy has no family and lives with other runaways in a cooperative system. Junior, a three-hundred-pound musical prodigy, joins him. Excellent for junior high students.

5. *Listen to the Fig Tree* (Sharon Bell Mathis). The story of a blind girl who refuses to become handicapped by her blindness. She struggles to remain her own person in a society which offers resistance. Excellent story to illustrate the female initiation process.

6. *Daddy Was a Number Runner* (Louise Meriwether). A very fine story depicting the life of a twelve-year-old girl in Harlem. Excellent reading for ninth or tenth graders.

7. *The Cool World* (Warren Miller). A frank and bitter novel about growing up in Harlem. Suggested for mature or young adult readers.

GUIDE FOR READING

Teacup Full of Roses

Chapters 1-4:

Tone and Mood

1. Tone refers to the way the author feels or thinks about the subject of a story and his or her attitude toward it. Mood is the feeling derived from reading the text. In a short composition, or a journal entry, show how the author used tone and mood to prepare the reader for the events in *Teacup*. Later, relate the tone and mood set at the beginning of the story to the outcome.

Symbolism

2. A symbol is defined as something concrete that represents or suggests another thing. For example, a cross or a lamb may be used as symbols which represent Christ. List at least four symbols used in *Teacup* and tell what each represents:

A. ______________________________

____

B. ______________________________

____

C. ______________________________

____

D. ______________________________

____

Irony

3. Irony has been defined as incongruity between the actual result of a sequence of events and the expected results. For example, the soldier in *All Quiet on the Western Front* escaped an almost certain death in the war between Germany and France. He very narrowly escaped death on more than one occasion. Yet he died on a day when no actual fighting and few life-threatening events were going on. That situation would be considered ironic.

A. Write one original example of irony: ______________________________

____

____

____

B. Find and describe what you consider to be the earliest example of irony in *Teacup*. ______________________________

____

____

____

____

Chapters 5-8:

4. Supply written answers to the following questions to demonstrate your comprehension of Joe's role in *Teacup*:

A. Although Joe is only 17 years old, what role does he appear to have taken on early in the novel? Why has he assumed this role? Support your answers with specific incidents from the text.

B. Explain why Joe was disappointed with his father. Was this a normal attitude? Why or why not?

C. Joe never expresses disgust with his mother even though he has never been able to please her. How does the reader know the way Joe feels about their relationship? How does he cope with her attitude toward him?

D. How does Aunt Lou fit into the Brooks' household? Why is she there? Is this a common practice among ethnic groups? Explain.

5. Joe told his girlfriend Ellie that they would marry and live in a magic kingdom. Is this a realistic view of life, or is Joe a believer in fantasy? Explain what he means by the "magic kingdom." In a composition or journal entry, defend or oppose one of these positions.

Chapters 9-11:

6. When students meet Paul, he has just gotten home from a drug rehabilitation center. Place his actions in chronological order to show that he was never promising as a recovering drug addict. Write number 1 by the first thing that he did and so on.

___ A. Finds David's money and buys drugs

___ B. Waits for Joe at the bus stop, but is already high

___ C. Wrestles with David even though he is weak, bony and thin

___ D. Is asked to go cold turkey with Joe's help

___ E. Goes out in search of drugs even though Mattie begs him not to

___ F. Admits that he will never make it on his own in real life

___ G. Remembers the past when he and Joe were small boys

___ H. Is rushed to the hospital because of pain related to drugs

___ I. Attends a family dinner in his honor but is unable to eat

___ J. Begins drawing a portrait of Mattie

Chapters 12-14:

7. Did you suspect *Teacup* would end in tragedy? Why or why not? Who did you think would be tragedy's victim? Explain your choice.

8. If you had to divide *Teacup* into three essential parts to show how each part relates to the unity of the whole plot structure, how would you divide it?

Ballad of the Sad Cafe

THE BALLAD OF THE SAD CAFE

Carson McCullers

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Overview

Critical Overview. Carson McCullers' *The Ballad of the Sad Cafe* is a highly compressed, tightly structured novella centered on the grotesqueness of its three main characters and their rather anomalous love relationships. Miss Amelia is a cross-eyed, giant-like female. She owns property and seems to possess supernatural powers. She acts as folk doctor for the townspeople, and they fear and respect her. Marvin Macy is the handsome ne'er-do-well who mysteriously falls in love with Miss Amelia and enjoys an unconsummated ten days of wedded bliss. He is then thrown out and quickly leaves town. Enter the hunchbacked dwarf Cousin Lymon. He claims to be kin to Miss Amelia. Strangely, she is smitten by Lymon and takes him in. Miss Amelia becomes totally devoted to Cousin Lymon and eventually opens a cafe as an amusement for him.

Re-enter Marvin Macy. He has just been released from prison and has returned to have his revenge on Miss Amelia. When Cousin Lymon first sees Macy, the dwarf becomes lovesick. Lymon plots with Macy to destroy the seemingly invincible Miss Amelia. In a rather gruesome spectacle, Macy and Amelia fight before the townspeople. Just as Amelia is about to win the struggle, Lymon pounces on her back. Macy triumphs, and he and Lymon trash Amelia's house, leaving her food poisoned before they leave town together. Miss Amelia boards up the cafe, and the town again becomes a place of isolation, dreariness, and boredom.

McCullers' rich language, structural compression, and thematic depth make *The Ballad of the Sad Cafe* accessible through several critical approaches. The formalist approaches would all produce excellent analyses of the novella, especially the neo-Aristotelian approach. The New Critical approach would also be appropriate because of the author's consistent use of ambiguity and paradox. McCullers' skill with characterization calls for some consideration of an archetypal approach to the novella.

The neo-Artistotelian critic's focus is on the intrinsic values of a work. These values include structures, qualities, and effects. The neo-Aristotelian critic looks for underlying structures and a harmonious effect. Aristotle clearly felt that when all the parts of a work achieved "organic unity" everything counted.

The reader should experience the "life and soul" of a work and come away from the reading with a sense of satisfaction. The neo-Aristotelian critic might also take a pluralistic view by considering extrinsic aspects such as the social and political ramifications of the work.

The pronounced balladic structure of *The Ballad of the Sad Cafe* is of particular importance in a neo-Artistotelian analysis. The novella is divided into three major movements followed by a brief counter-movement. The first movement can be aptly entitled "Beginning Love." This movement introduces the characters and sets the tone through clear, often tersely drawn images. The town and atmosphere seem clouded with oppressive heat and dust, and there is a pervading sense of forlornness and alienation. A prime example from the first paragraph of the novella is McCullers' description of the town: ". . . the town is lonesome, sad, and like a place that is far off and estranged from all other places in the world. The winters here are short and raw, the summers white with glare and fiery hot" (1).

The second movement might be entitled "The Fullness of Love." In this movement the nature of love is expounded as the narrator moves into a more leisurely voice to discourse directly upon the "lover," the "beloved," and love itself. The language here should be examined for its authorial tone. The narrator smoothly launches into this discourse: "First of all, love is a joint experience between two persons--but the fact that it is a joint experience does not mean that it is a similar experience to the two people involved. There are the lover and the beloved, but these two come from different countries" (26).

The third movement is the beginning of the denouement. This section might be called "The Death of Love" because it is in this section that an effect of horror and pity is achieved when the narrator says with great finality, "The soul rots with boredom. You might as well go down to the Forks Falls highway and listen to the chain gang" (71). The neo-Aristotelian critic will take special interest in the effect of horror and pity and will scan the text closely for the language which produces it. The reader feels that love may be unattainable. However, balance is restored in the final counter-movement, and the final effect is unmistakably promising: isolation can only be conquered through love, and we can all emerge from the shadows of hatred by blending our voices in songs both "somber and joyful" (71).

Love, hatred, isolation, alienation, despair, and joy are all repeated motifs. Another imagistic pattern which is especially interesting is the bird imagery associated with Cousin Lymon. He is "bird-like"; he has hands like "birds' claws"; he is described as having a "gizzard"; and he is closely associated with a hawk. A neo-Aristotelian analysis would include a study of these images in order to assess the characterization of Cousin Lymon. Also, the unifying effect of the recurring bird imagery would be noted in a neo-Aristotelian approach.

The final effect is of great concern to the neo-Aristotelian critic who would judge the entire work on this point. Is the effect universal? That is, would all readers of the novella agree on this one effect? The counter-movement, which the author has entitled "Twelve Mortal Men," expresses hope in man's ability to find harmony and love. This contrasts sharply with the rather pessimistic outlook at the end of the third movement. The narrator describes the song of the chain gang:

> One dark voice will start a phrase, half-sung, and like a question. And after a moment another voice will join in, soon the whole gang will be singing. The voices are dark in the golden glare, the music intricately blended, both somber and joyful. The music will swell until at last it seems that the sound does not come from the twelve men on the gang, but from the earth itself, or the wide sky. It is music that causes the heart to broaden and the listener to grow cold with ecstasy and fright. (71)

Because of McCullers' frequent use of ambiguity and paradox, the New Critic would delight in a close textual scutiny of *Ballad*. The paradoxes are stated as juxtaposed elements and images of light/darkness, meanness/kindness, selfishness/generosity, sobriety/ecstasy, and alienation/fellowship. McCullers was fond of contrasting her notions of *agape* and erotic love. So, while a New Critic might shy away from any specific mention of McCullers as author, he might very well arrive at the basic premises of these two kinds of love through deduction. The New Critic would ultimately find a balance between these paradoxes in the final image in the counter-movement, the chain gang's song of unity.

A third possible critical approach makes use of Jungian archetypes. Certainly, Jung's assertion that certain characters are personality types and that these types are repeated in time seems apropos of McCullers' three main characters. Miss Amelia is a "good mother" archetype because she tends to the needs of the townspeople. She is a midwife and a family practitioner. She also provides the town with her special brand of entertainment--moonshine which is unrivaled in the region. Eventually, she opens the cafe where the only opportunity for *agape* seems to exist. However, Amelia is also representative of the shadow archetype because at times she is associated with the supernatural and the dark side of human nature. The townspeople think she may be conjuring with the devil as part of her moonshining operation, and they believe she has the gift of second sight and can look into the souls of men. Also, Miss Amelia's masculinity reflects Jung's archetypal *animus*. She has the strength, resolve, and appearance of a man. Her crossed eyes seem sinister. Given these observations, an archetypal analysis of Miss Amelia would provide a rich format for discussing the novella.

Marvin Macy also personifies a certain archetype. He is the embodiment of evil through most of the novella. He is transformed into a decent man only briefly in the first movement of the novella, a transformation brought about by his inexplicable love for Miss Amelia. Otherwise, Macy is described as "a split-hooved devil," and as a man who had "ruined" every girl in the region. He carries in his pocket the severed ear of a man he killed in a razor fight, and his evil becomes more pronounced after he is rejected by Miss Amelia. In Jungian terms, Macy is the projected dark *anima* who is a villain, seducer, murderer, and torturer. When he returns to the town, Cousin Lymon forces Miss Amelia to take him in. This is torture for her, but she considers it better to take in a mortal enemy than to live in loneliness. The narrator's description of Macy's return epitomizes his dark *anima* archetype: "Marvin Macy brought with him bad fortune, right from the first, as could be expected. The next day the weather turned suddenly, and it became hot. Even in the early morning there was a sticky sultriness in the atmosphere, the wind carried the rotten smell of the swamp" (51).

While this guide primarily reflects neo-Aristotelian, New Critical, and archetypal critical approaches, *The Ballad of the Sad Cafe* is also accessible through reader response and psychological criticism. The reader response approach is most interested in the varying reactions of the reader to the text and its characters. Students enjoy this non-threatening approach because it values their responses. The psychological approach would examine the development of characters based on Freud's principles, particularly the oedipalization of character. It is the purpose of this study, however, to concentrate on the formalist and the archetypal approaches.

Potential for Teaching. *The Ballad of the Sad Cafe* is an excellent choice for above average or honors juniors and seniors because it introduces an exceptional example of American Southern gothicism. The gothic element is unique enough to capture the imagination and draw the reader into the work. McCullers' style makes it possible for the teacher to do some extensive work with imagery, tone, structure, and symbol. Also, *Ballad* has a complex philosophical base which examines the nature of love, the "lover," and the "beloved" as McCullers puts it. This philosophical base should provide interesting, insightful classroom discussions. Another prominent feature of *Ballad* is the use of a narrator whose diction and perspective fluctuate. This provides an excellent forum for looking at these specific elements. Also, the more capable student should find the use of the mythic and the supernatural engaging, and the teacher can use the novella to approach these components which are so often alluded to in literature.

Challenges for Adolescent Readers. The adolescent reader should find McCullers' rich use of language both intriguing and challenging. Her extensive use of vivid imagery and symbolism should keep the reader actively involved in the reading process. The basic four-part structure of *Ballad*, while distinct, should challenge the reader to be alert to the nuances in mood, transition of time, and point of view. The adolescent reader should also find McCullers' philosophy on love and lovers controversial and debatable. All in all, the reader should find *Ballad* an engaging reading experience from the linguistic and structural aspects to the underlying philosophical base.

Suggested Instructional Objectives

After studying *The Ballad of the Sad Cafe*, the students will be able . . .

1. to analyze the unique character traits of the main characters
2. to explain the importance of setting in the novella
3. to explore the meaning of McCullers' definition of love and the various kinds of love relationships in the novella
4. to analyze the balladic nature of the novella in structure, tone, and imagery
5. to recognize and discuss the use of ambiguity and paradox in the novella
6. to analyze the shifts in the narrator's point of view and diction
7. to discuss the use of mythic and supernatural elements in the novella
8. to analyze and evaluate the significance of the final action of the novella

Prereading Activities

1. For background and prereading comprehension of the meanings for gothic, especially earlier trends in American gothic literature, the students will view and discuss the audio-visual "American Gothic in Literature: Hawthorne, Melville, and Poe."
2. In response journals students will enter a list of adjectives and nouns which are descriptive of gothicism. Follow-up will include discussion of the choices, e.g., dreamlike quality.
3. Students will recount what they consider examples of gothic tales in a journal entry. These examples may be from real, imagined, or literary sources. Entries will be shared in either small-group or whole-class discussion.
4. Students will do clustering using the words *ballad* and *cafe* as the central points for the clusters they generate. These should be shared with the class.

5. In preparation for McCullers' unique style, the class will look up and discuss the following vocabulary drawn from the novella. This should also be a good opportunity to discuss the connotative meanings of these terms.

A. privy
B. litigation
C. lagoon
D. lopsided
E. paraphernalia
F. gawky
G. tractable
H. illicit
I. gangling
J. rambunctious
K. blunderbuss
L. idyll
M. guano
N. siphoned
O. chafed
P. forlorn
Q. insoluble
R. connive
S. ingratiate
T. sultry
U. reciprocal
V. rigmarole
W. supple
X. trump-up
Y. shambling
Z. vagabond
AA. somberly
BB. embellishment
CC. et cetera
DD. cajole
EE. lattice
FF. consumptive

6. Since *Ballad* occurs in a rural small town, ask the class to list adjectives which might describe such a town, the people, and everyday life there. Follow up with a class discussion.

7. Review the following literary terms which might be applicable to the study of *Ballad*.

A. metaphor
B. simile
C. personification
D. symbol
E. point of view
F. allusion
G. ballad
H. incremental repetition

8. Play recordings of ballads for the class. Discuss the general characteristics of a ballad as noted in the recordings. Pay particular attention to structure, tone, and themes.

Postreading Activities

1. Distribute the Guide for Reading. When students have completed it, use the guide as the basis for small-group or whole-class discussion.

2. Students will have the option of selecting three topics from the following list for response journal entries. Entries may be shared later.

A. McCullers' view of the "lover"
B. The dilemma of the "beloved"
C. Is Miss Amelia a mother image or a witch?
D. The role of the chain gang in *Ballad*
E. Is reciprocal love possible in *Ballad*?
F. McCullers' contention that "the soul rots with boredom"
G. McCullers' use of transition to indicate the passage of time

3. Students will generate four cluster groups--one each for Miss Amelia, Cousin Lymon, Marvin Macy, and the chain gang. Students should select words or phrases from the text which describe the thoughts or actions of the characters to place in the cluster circles surrounding the characters' names. Discussion will follow with answers to be listed on the blackboard. Then, students will be divided into four groups and each group will use bulletin board space to illustrate one cluster each, synthesizing the group discussion.

4. Each student will construct a visual aid (poster or chart) which represents the four movements of the balladic structure of the novella. These aids should reflect the students' ideas, including a title for each movement and a summary of that movement's action.

5. The following activity can be structured in several ways, but either a trial or a debate format would work nicely. The students should have direct input into the presentation format. The students will be asked to design an oral presentation dealing with one of the following: the guilt or innocence of the main characters in defeating wholesome love relationships; or who are the victims and who are the criminals?; or is it better to be the "lover" or the "beloved" in this novella? Students may request a topic of their choosing, providing they submit an acceptable written rationale for its validity. The class should be divided into groups. Each group will then design its own format and work out the presentation. One presentation will be made each day, and each presentation will be followed by class discussion. This activity is an excellent opportunity to cover several crucial skills, including problem-solving, brainstorming, argumentative and creative writing, and interpersonal communication.

6. Edward Albee's stage adaption of *The Ballad of the Sad Cafe* can be used as a class reading project. The script lends itself to some good cuttings for classroom scenes. This project would be especially good for a class interested in theatre arts.

Evaluation

The following essay topics may be used as evaluative tools. Some of the topics could be out-of-class assignments, while others could be written in class.

1. Trace one motif through the novella, relating its significance to the whole work.

2. Discuss the qualities of the novella which make it possible to classify it as a ballad.

3. Explain the final section of the novella. Does it clarify or confuse the issues raised by the story?

4. Discuss both the positive and negative effects of love on each of the three main characters.

5. Select one passage from the novella and analyze it for imagery, diction, tone, symbol, and meaning.

6. Discuss and defend your choice of a theme for *Ballad*.

Work Cited

McCullers, Carson. *The Ballad of the Sad Cafe and Other Stories*. New York: Bantam Books, 1971.

Guide for Reading

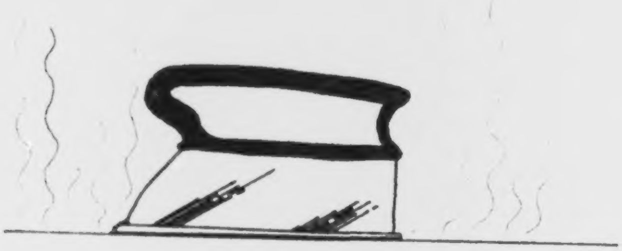
The Ballad of the Sad Cafe

1. Fill in the following chart with appropriate responses drawn directly from the text of *The Ballad of the Sad Cafe*. Responses will be used for class discussion and for writing assignments.

CHARACTER	DESCRIPTIVE IMAGERY	SYMBOLS

2. McCullers' use of the ubiquitous chain gang and its song is an important device in the novella. Cite each reference to the chain gang and comment on the action it is involved with and the effect achieved at that point.

I Stand Here



Ironing

4/88

"I STAND HERE IRONING"

Tillie Olsen

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Overview

Critical Commentary. Tillie Olsen's short story "I Stand Here Ironing" is the interior monologue of a mother who, while ironing, attempts to understand, or "iron out," her own ambivalent feelings toward her daughter Emily. Olsen's story focuses on establishing an understanding of the complexities inherent in mother/daughter relationships. In her monologue, the narrator reveals her responsibility and guilt in motherhood, realizes that her own identity is separate from her child's--that she is a human being, part of, yet separate from her daughter--and that Emily is an autonomous entity too.

A variety of critical approaches are applicable to the study of this story. First, a feminist approach allows students to explore the gender stereotypes that are produced in society. In Olsen's narrative, the patriarchal society has isolated the young mother, leaving her to raise her infant, Emily, on her own. A feminist would realize that the father has abandoned his family in the early years of the Depression, an economic disaster created by the patriarchal society.

Other "products" of this society that exacerbate the mother's and daughter's struggle for survival are World War II, the deplorable institutional child care and nurseries, and the sanitarium in which Emily is virtually imprisoned. In addition to the isolation is the frustration experienced by the mother as she conforms to the edicts of the patriarchal or male dominated medical field. Rather than responding to her own maternal instincts regarding breast feeding, the mother does "like the books then said," letting Emily cry "until the clock decreed." Furthermore, it is "they" at the clinic that persuade the mother to send Emily to the convalescent home.

A social critical approach will also allow the student to gain a better understanding of the class and socioeconomic stereotypes revealed in this story. While Emily is sent to the convalescent home to recover from an illness, the mother is distraught over the "invisible wall" which is kept between the children at the sanitarium and the visiting parents. But the narrator also tells of the society page "sleek women" who plan affairs for the children--children less fortunate than they, but still not looked upon as humans with a need for contact with their parents. Emily's mother is, in every sense of the word, a working mother--not a society page feature; in fact, Emily asks her mother, "Aren't you ever going to finish the ironing, Mother?"

A third critical approach to use with this story would be reader response. Olsen's brief narrative, if read closely, will allow students to examine their own family relationships as well as gain a better understanding of the difficulties involved in parenthood.

Potential for Teaching. Tillie Olsen's story can be a rewarding experience for eleventh and twelfth grade students. Students can analyze the narrative form, an interior thought process (and even imitate this unique point of view in a writing experience themselves). Students can also explore the central metaphor of the mother's ironing out her inner turmoil.

"I Stand Here Ironing" is recommended for juniors and seniors with average reading skills. The vocabulary is simple, and the story is direct. Many teenagers go through a process of change in their relationships with their mothers; therefore, juniors and seniors can identify with both the mother and Emily.

Challenges for Adolescent Readers. Juniors and seniors will need to do some research on the Depression era (1930s) to better understand the historical background of the story. Prereading activity #4 provides this opportunity. Lectures from the teacher would also work.

Suggested Instructional Objectives

After reading "I Stand Here Ironing" students will be able . . .

1. to analyze the complexities of the relationship between the mother and the daughter
2. to compare the difficulties found in raising children in the 1980s with raising children in the Depression era
3. to analyze the roles of the absent father and the new step-father in the story as stereotypes
4. to analyze the stereotypes of the high school counselor or the social worker who suggest the conference with the mother
5. to identify the socio-economic distinctions of the mother's family and discuss how they have affected both the mother and daughter
6. to recognize the multiple identities of the mother and the daughter

7. to identify sex/gender stereotypes which exist in society today

Prereading Activities

1. Students will have a free writing activity in their journals in which they discuss some of their feelings about their relationships with their mothers (or the female adult figures in their lives).

2. Students could write a memory piece about some early childhood experience they had with their mothers.

3. Students could participate in small group discussions on the difficulties involved with being a single parent (specifically, female). Reporters would then report to the class.

4. Assign topics from the Depression era (1930s) for groups to research in the library and report to the class. Any general reference books from the time period would contain information about the following suggested topics:

    --Unemployment
    --Families
    --Roles of women
    --Roles of men
    --Schools and education

5. In small groups, have students list the male/female stereotypes they have encountered in films, TV, or other works of literature. Have small groups share with the class. Put the lists on the board to see what overlaps.

6. Either in small groups or as a class, have students discuss the roles and influence of a high school counselor. Suggested questions are

    --What roles does a counselor fill?
    --What value is there in having a counselor in high school?
    --Why and how often do you see your counselor?

Postreading Activities

1. Same as Prereading Activity #1, but students will do their free writing from the point of view of their mothers (or the female adult figures in their lives).

2. Students will list the sexual stereotypes found in the story. This leads into the discussion of what the role of the mother is.

3. Students will discuss, in either small groups or as a class, the roles of the two men in the story--the absent father and the new step-father. How are their roles similar and different?

4. Assign topics (as per Prereading #4) except have students focus on gathering information from the 1980s. Have small groups report to the class.

5. Have students watch at least one TV show or movie that has a single female as head of the household. Take notes that address the following topics:

   A. How many children are in the household?

   B. Where is the father?

   C. What mention is made of him? Is it positive or negative?

   D. What is the mother's occupation?

   E. What is the mother's relationship with her children? Give examples.

   F. What sexual stereotypes did you see? Give examples.

   G. What is the socio-ecomonic status of this family? What are the clues that suggest this to you?

   After gathering this information, students will report to the class.

6. In a free writing response to be worked into a final draft, have students discuss the single word, passage, or image in the story that was a central or significant moment for them.

Evaluation

1. Write a memory piece about an early childhood experience--one in which the relationship between mother and child is the focus.

2. Have students interview their mothers or step-mothers, discovering what their mother/daughter relationships were like. Write up the interview in the form of a comparison/contrast paper: older generation to younger generation.

3. Make collages depicting sex/gender stereotypes in advertising today.

4. Have students write a paper in which the difficulties of single-parent families in the 1980s are compared to those of the 1930s and 1940s. Use the research from Prereading #4 and Postreading #4.

Guide for Reading

"I Stand Here Ironing"

1. What question instigates or motivates the mother's interior monologue? At what point in the story is the question answered? What is the answer that the mother reaches at the end of the story?

2. List five forces or elements that serve to alienate Emily from her mother.

3. The narrative is mainly of the past. Identify the two intrusions of the present and be prepared to discuss how they affect the story.

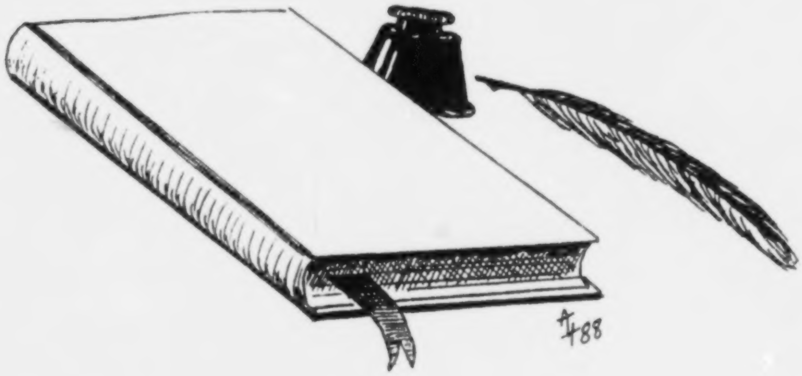
4. In order to clearly understand the gender stereotypes in the story, cluster the roles that the mother assumes.

5. Explain your feelings about the mother's closing comment:

> Let her be. So all that is in her will not bloom--but in how many does it? There is still enough left to live by. Only help her to know--help make it so there is cause for her to know--that she is more than this dress on the ironing board, helpless before the iron.

Which words or images are the most powerful in this passage in your opinion? Why?

The Diary of Samuel Pepys



SAMUEL PEPYS' DIARY

Samuel Pepys

Elaine Crump
Alba High School
Bayou La Batre, Alabama

Bo Macmanus
Raymondville High School
Raymondville, Texas

Margaret Ross
Marion High School
Marion, Indiana

Overview

Critical Commentary. On January 1, 1660, when he was twenty-seven years old, Samuel Pepys, "diarist, musician, bibliophile, theatre-lover, amateur of science and all curious knowledge, by profession administrator of the Navy, by inclination man of the world" (Barber 1), started a diary. Succumbing to failing eyesight in 1669 at the age of thirty-six, Pepys laid aside his diary. During these nine years, he filled, in shorthand and in code, six leather volumes. These volumes were not read or decoded until the nineteenth century. Then, with the publication of a small selection of the diary in 1825, Pepys' diary found "immediate and phenomenal success" (Latham 12). By 1899, nine-tenths of the diary had been published, the erotic passages having been omitted to satisfy Victorian morality.

Since that time, other editions have been issued, and many passages have been anthologized. Because of its length, however, it is impractical to use the entire diary in the high school classroom. Therefore, this discussion is based on *Samuel Pepys' Diary*, edited by Willis Parker. This book was chosen because of its editing; instead of being strictly chronological, it first categorizes, then chronologizes--it groups diary entries by subject matter and then lists them in time order.

In approaching this work, the New Historical, psychological, and feminist criticisms provide significant insights. New Historicism contrasts with traditional historic approaches in that New Historicism is based on the idea that the past can be recovered and that the recovery of this past elucidates the text. According to Jean Howard, traditional historic criticism assumes that history is knowable, that it mirrors historical reality, and that history can be seen objectively (24-25).

New Historicism takes issue with these assumptions. It attacks the idea of a "transhistorical core of being" (Howard 20). It maintains that man has no essential nature. Man is always a product of the social forces at a particular point in history. Likewise, texts are products of man, and therefore of social forces. Since New Historicism sees "literary and cultural knowledge . . . [as] part of the same interpretive enterprise" (Pechter 293), it becomes necessary to investigate "both the social presence to the world of the literary text and the social presence of the world in the literary text" (Greenblatt 6). To investigate the social presence of the seventeenth century means to examine the events, the customs, the education, the power structure, and the social hierarchy and to see how these concepts are depicted in other works. To investigate the social presence of the world in the literary text means to examine these same areas in Pepys' diary and to see how Pepys' ideology shapes his presentation of these matters. Such an examination should show that the text cannot be considered simply a storehouse of cultural ideas and attitudes and that the *Diary* reflects Pepys' personal ideology.

Unlike New Historicism, which asserts that the nature of man depends on the times, the psychological approach emphasizes the transcendent nature of man. Freud and other theorists hypothesize a universal development for man, and Pepys can be described in Freudian terms. Pepys never intended for his diary to be published during his lifetime, and he went to great measures to ensure its secrecy. Evidently, it contains his most intimate thoughts and feelings. In fact, in his last entry, he explains that because his eyesight is too poor for him to continue to write his own entries, he will "have it kept by [his] people in longhand" (198). Such a long, detailed, and private account is rare indeed, and provides a wealth of information for a psychological approach.

Finally, because this first-hand account vividly depicts social and sexual attitudes, the *Diary* can be interpreted form a feminist point of view. Pepys chronicles his relationships with many women, including his wife, servants, relatives, acquaintances, and, of course, lovers. His writing about these women reveals his own attitudes about women as well as attitudes prevalent during his time. In addition to providing insights into women's themes, a feminist approach allows for a study of class distinctions, an issue which has become closely associated with recent feminist critical studies.

Potential for Teaching. In spite of its difficulty for some readers, the *Diary* has two points in its favor. First of all, it is prose, a welcome relief if a chronological approach is used in the course. Secondly, Samuel Pepys gives an intriguing account of his life and times. Many eleventh and twelfth graders would be drawn to the book.

Challenges for Adolescent Readers. Because of its nonfiction nature, its idiomatic language, and its elliptical sentences, the *Diary* will challenge many high school readers. It will require them to assess the value of nonfiction and the objectivity of historical accounts. It will also require the students to adapt to Pepys' idiom.

Suggested Instructional Objectives

As a result of working with this text, the student will be able . . .

1. to understand that fiction and nonfiction are both narratives (New Historical)
2. to demonstrate a knowledge of Pepys' society (New Historical)
3. to draw conclusions about human nature, based on the thoughts and attitudes in Pepys' entries (Psychological)
4. to define Pepys' moral disposition in terms of his business practices (Feminist)
5. to describe the status of women in the seventeenth century (Feminist)
6. to use Freud's terms in their interpretation of Pepys' relationships (Psychological)
7. to show that social status is a factor influencing Pepys' perception of other people (Feminist)
8. to point out differences in how a seventeenth-century reader of Pepys' diary and a modern reader might interpret the diary (New Historical)

Prereading Activities

1. In order to understand the politics and society of seventeenth-century England, the students will work in groups to research and report on the following topics: Charles II, the London Fire, the plague, marriage customs, scientific developments, business practices, and various other topics.
2. Some person not associated with the class will enter the classroom. He will have a preplanned argument with the teacher. The students will then write their accounts of the scene. Afterwards, they will discuss the differences in their interpretations and generalize about the objectivity of "non-fiction."
3. The students will record in a journal an account of a time when they felt guilty about something. Students may share these with the class if they wish.

4. The students will produce a graphic organization of the social strata of their own high school and discuss their responses to people in various groups. The students will then examine what they have learned about themselves. (See Appendix B.)

5. In a lecture, the teacher will explain the British monetary system during Pepys' time and provide students with current equivalencies.

6. The class will hold an open discussion about feminism. The teacher can ask questions about equal rights, traditional roles, and gender expectations.

7. The students will describe their ideal mates. They should keep their ideals in mind as they read Pepys' narrative.

8. In a prepared lecture, the teacher will introduce students to Freudian terms (id, ego, superego).

Postreading Activities

1. Assuming the role of a character from Pepys' diary, the students will organize and participate in a seventeenth-century fair. The students may assume such characters as Samule Pepys, his wife, Charles II, the Duke of York, Sir Isaac Newton, John Dryden, or a citizen of London. The students may dress their parts, bring appropriate foods, and demonstrate seventeenth-century entertainments.

2. The students will prepare a television talk show in which persons from this historical period are interviewed. Students can play the roles of Pepys, John Dryden, John Bunyan, Nell Gwyn, John Milton, or any other personality and answer questions from a "host" about their lives and times.

3. After reading Pepys' account of the plague, the students will compare it to *Life* magazine's account of the plague. ("Plague Laid Bare," *Life*, March 1988, pp. 100-101).

4. The students will write a newspaper account of the London Fire. Discuss the ways point of view, style, and intended audience differ from Pepys'.

5. The students will compare Pepys' account of the plague (July 17-22, August 10-16, August 28-31, 1665) with John Evelyn's diary account (July 16-December 31, 1665) and with *A Journal of the Plague Year* by Daniel Defoe. They should base their comparison on realism of details, both personal and objective (McDonnell 233).

6. The students will discuss Pepys' motive for writing in code and for using a foreign language within the code. (Keep in mind that some of Pepys' journal entries were too risque to be translated in Victorian times.)

7. In groups, the students will make a list of Pepys' attitudes toward people from the servant class to royalty. Using this information, they should write a character sketch of Pepys.

8. The students will pretend that Pepys has been called before the Navy Review Board. They will conduct a mock trial to determine if Pepys is guilty of accepting bribes or any other wrong-doing.

9. The students will construct a poster or collage of seventeenth-century views of women. One half of the poster will represent Pepys' attitude; the other half, his wife's.

10. The students will find references to women in the passages about science, education, and drama. They should then draw conclusions about women's participation in these areas. (Note especially Pepys' attitude toward his wife.)

11. In a journal the students will write accounts of Pepys' affair with Deb, first from Pepys' point of view and then from Deb's.

12. The students will write in a journal an account of Mrs. Pepys' affair with the dance instructor. They should then write it from Pepys' point of view.

13. The teacher will assign, to small groups, an incident in which Pepys is involved with a woman (his wife, Deb, Jen, "my lady," or any other woman). Each group will then report to the class so that the students can come up with a psychological profile or a psychoanalytical explanation for Pepys' personality.

14. Using their knowledge about the seventeenth century and Samuel Pepys, the students will create board games to exchange and play in class.

15. Using the Biopoem form as a guide, the students will construct a psychological profile of Pepys.

Biopoem

Line 1. First name
Line 2. Four traits that describe character
Line 3. Relative of __________
Line 4. Lover of __________ (List three things or people)
Line 5. Who feels __________ (three items)
Line 6. Who needs __________ (three items)
Line 7. Who fears __________ (three items)
Line 8. Who gives __________ (three items)
Line 9. Who would like to see __________ (three items)
Line 10. Resident of __________
Line 11. Last name

Evaluation and Enrichment

1. In a teacher-generated test, identify names, places, and events in seventeenth-century England.

2. Plot the chronological structure of Pepys' affair with Deb. (See Appendix A.)

3. Construct a diagram of the social heirarchy of seventeenth-century England and within it locate Pepys and his associates.

4. Using the style of the *National Enquirer*, write an article about Pepys' questionable business practices.

5. In an essay, compare and contrast the women of Pepys' day with those of today. (See Prereading #6.)

6. Select artwork and music to depict Pepys' personality. Make a presentation to the class. Be prepared to explain the selection and its relation to Pepys. (Music and art do not have to come from the seventeenth century.)

7. Pepys said, "I am in all things curious." In an essay, discuss Pepys' assessment of himself.

Related Works

1. *The History of the Great Plague in London* (Daniel Defoe). This is another account the plague in 1665. It contains observations about some of the events that happened during that year.
2. *The Diary of John Evelyn* (E. S. de Beer, Ed.). Evelyn writes another account of seventeenth-century England--different from Pepys' in that it was meant to be published.
3. *The Life and Strange Surprizing Adventures of Robinson Crusoe of York, Mariner* (Daniel Defoe). This fictional account details the life of a mariner marooned on a desert island.
4. *Unwritten History of Slavery, Autobiographical Account of Negro Ex-Slaves* (Ophelia Settle Egypt). One hundred ex-slaves tell of their lives and hardships when they were slaves.
5. *The Diary of A Young Girl* (Anne Frank). This is an account of a young Jewish girl trying to hide from the Nazis.
6. *The Diary of Samuel Sewall* (Samuel Sewall). Samuel Sewall relates the events of the Salem witch trials, the seizure of Captain Kidd, the brutality of King Phillip, and the Puritan opposition to the Anglican Church.
7. *Gulliver's Travels* (Jonathan Swift). This fictional account contrasts with Pepys' nonfictional narrative.
8. *Diary of Patrick Breen* (Frederick J. Teggart, Ed.). This 29 page account was handwritten by one of the survivors of the Donner Party, which was snow-bound in the Rockies and which survived by cannibalism.
9. *Traveling with the Innocents Abroad: Mark Twain's Original Reports from Europe and the Holy Land* (Mark Twain). This is Twain's eye-witness observation of different lands.
10. *The Compleat Angler* (Izaak Walton). Walton's perspective offers a contrast to Pepys' point of view.
11. *The Secret Diary of William Byrd of Westover* (Louis B. Wright and Marion Tinling, Eds.). This account depicts life in the Virginia colonies in the early eighteenth century.

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Guide for Reading

Samuel Pepys' Diary

The edition of Pepys' diary used for this project arranges entries by subject. Guide for Reading (A) specifically addresses Pepys' record of the fire. Although it is not included in Parker's edition, Pepys' account of the fire is frequently anthologized and should be studied. Guide for Reading (B) relates to Pepys' record of advances in science and technology. This selection, while not so frequently anthologized, is significant because it shows the achievements and the intellectual curiosity of the seventeenth century. The study guides are to be given to the students after the completion of prereading activities. The questions following the chart should be used by the teacher in the ensuing discussion.

Guide for Reading (A)

Samuel Pepys' Dalry

The Great Fire

Directions: As your read the sections about fire, notice the following statements made by Pepys. Write what each reveals about Pepys' character.

1. "So to my closet to set thing to rights after yesterday's cleaning."
2. "So with my heart full of trouble, I down to the waterside, and there got a boat and through bridge, and there saw a lamentable fire. Poor Michell's house . . . ."
3. "And among other things the poor pigeons . . . were, some of them, burned, their wings, and fell down."
4. "Where people came about me and I did give them an account dismayed them all."
5. "Unless his majesty did command houses to be pulled down, nothing could stop the fire."
6. "When we could endure no more upon the water, we to a little alehouse."
7. "So home with a sad heart, and there find poor Tom Hater come with some few of his goods."
8. "And got my bags of gold into my office ready to carry away."

The Great Fire

1. What did Pepys do with his money and important papers when the fire threatened his home? How did he help other people? What do these actions tell you about him? Under similar circumstances, what possessions would you save?
2. What is Pepys' solution to stopping the fire?
3. How is Pepys able to relate his plan to the king?
4. Pepys describes the chaos and human suffering during the fire. What does Pepys' noticing the pigeons tell you about him?

5. Think about a natural disaster you have heard or read about or experienced recently. Think about the mood of the people. How do you think the people in London felt? What details stand out in your mind?

6. If Pepys were alive today, what solutions do you think he would propose to some national problem--for example, to the arms race or to the budget deficit?

7. What impressed you most about this catastrophe?

8. Keep a list of idioms that Pepys frequently uses. Do we have modern equivalents? Explain.

9. What effect do you think the fire had on the rebuilding of London, on fire prevention, and on the plague?

Guide for Reading (B)

Samuel Pepys' Diary

Science and Invention

Directions: As you read the sections on science and inventions, make a list of the experiments, discoveries, and inventions Pepys witnesses. In the second column, describe Pepys' reaction to each. In the third column, relate these incidents to the attitudes and knowledge of today.

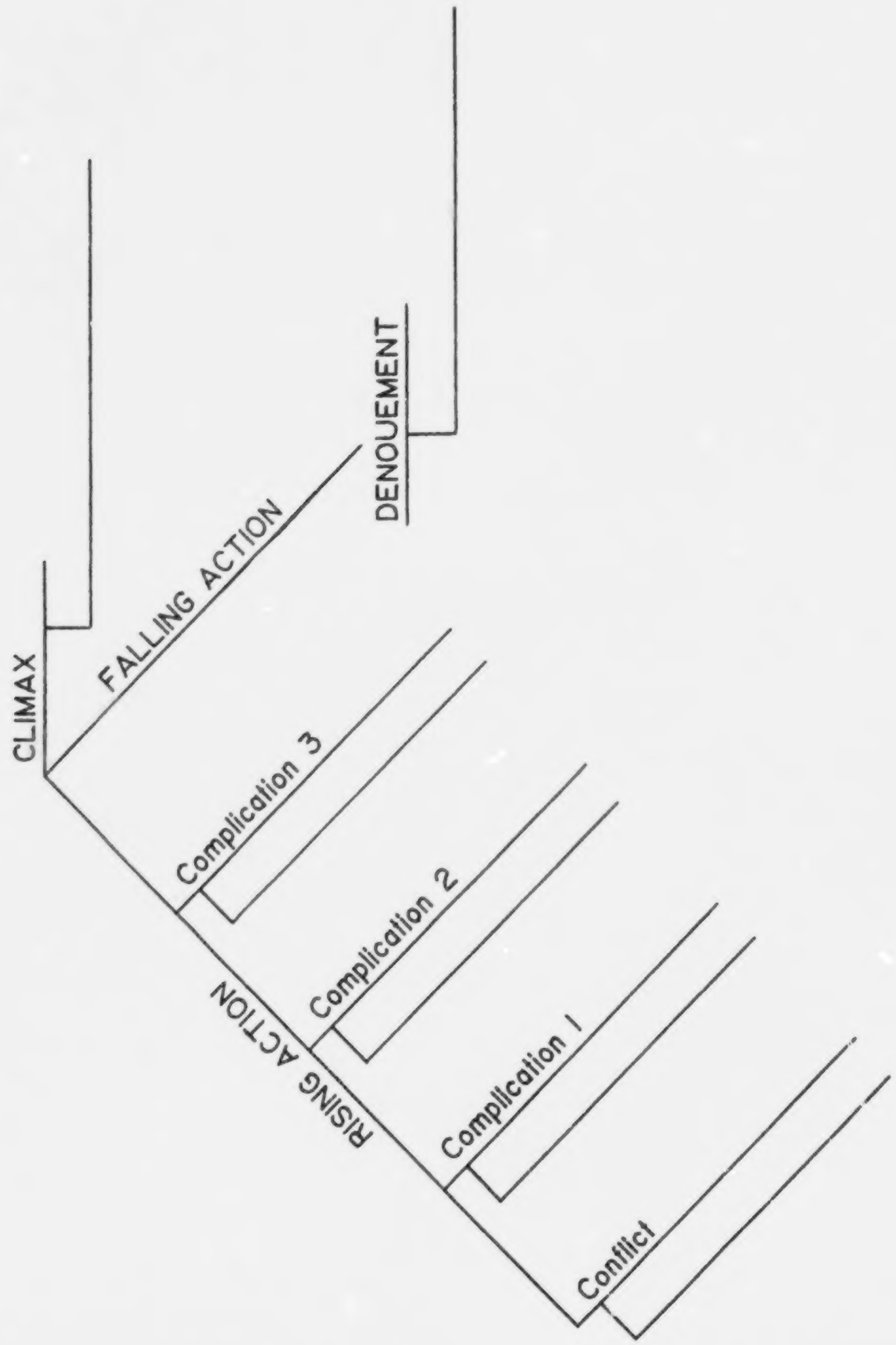
Experiment, Discovery, or Invention	Pepys' Reaction	Influence on Today

Science and Invention

1. Many experiments that Pepys watched were cruel to animals. Name two such experiments. Should experiments of this nature be conducted today? Why or why not?
2. What do we know about blood transfusions that scientists in Pepys' day did not know? Were these practices always safe for humans?
3. Using present knowledge about the circulatory system, draw conclusions about the outcome of the transfusion experiments that Pepys witnessed.
4. How has the knowledge gained from the studies of air pressure affected the twentieth century?
5. In your opinion, which scientific development witnessed by Pepys has made the greatest impact on later generations? Which ones seem the most unusual? Why?
6. Based on your reading, list modern activities Pepys would enjoy--for example, viewing the launch of the space shuttle or visiting planetariums.

Appendix A

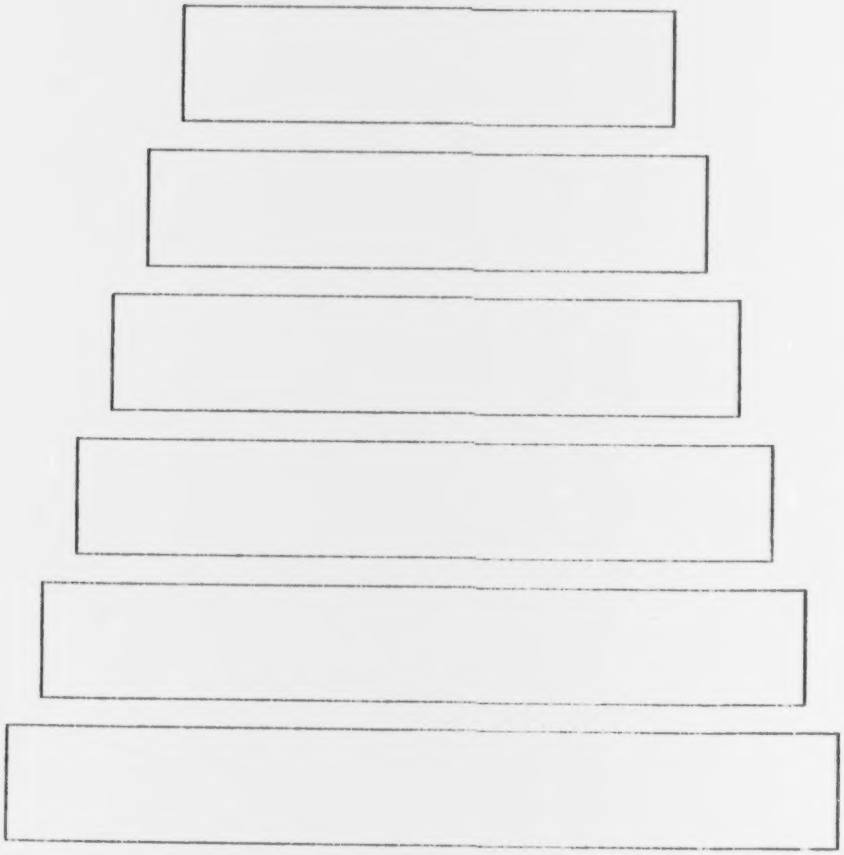
Samuel Pepys' Diary

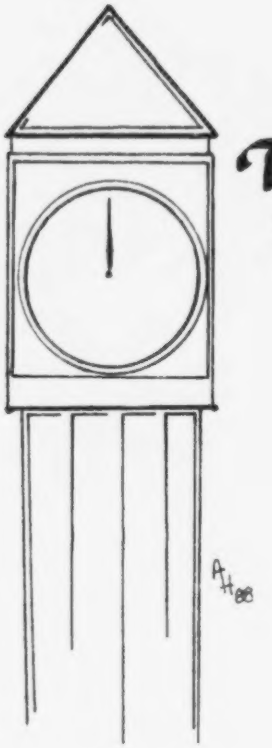


Appendix B

A Model for Social Hierarchy

Directions: Locate the following groups of people on the diagram: football players, student council members, National Honor Society members, cheerleaders, teachers' pets, media aides, drop-outs, ROTC members, the "average" students, and the homecoming court. Add any other groups that you think need to be included.





The Masque of the Red Death

"THE MASQUE OF THE RED DEATH"
Edgar Allan Poe

Stanley Coleman
Eunice High School
Eunice, Louisiana

Overview

Critical Commentary. The formalist critic's main goal is to focus strictly upon the text with little or no regard for the author or for the historical period that the text was written in. The text is the sum of its parts, and the formalist critic's task is to determine how these parts combine to create unity. The focus may be on any aspect as long as that aspect is in the text. For the purpose of this guide, the main critical approaches suggested are New Criticism and neo-Aristotelian, branches of formalist criticism.

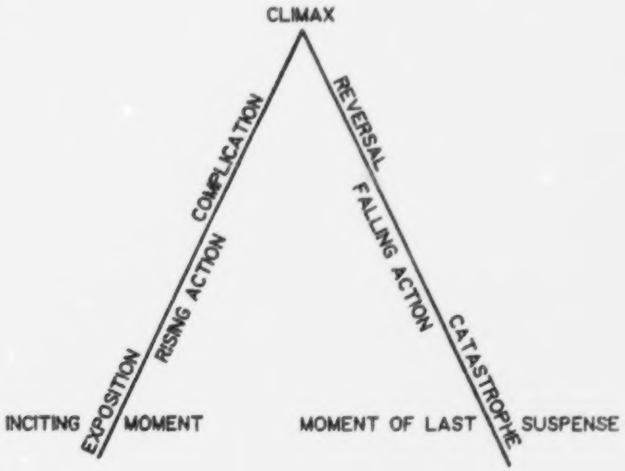
Edgar Allan Poe's "The Masque of the Red Death" may be summarized easily. A mysterious pestilence, the Red Death, has been ravaging the countryside. No disease has been worse. After half of his people have died, Prince Prospero gives a masked ball for the knights and ladies of his court. Intending to escape the Red Death, he and his courtiers weld up the doors and windows of the castle. Happy and secure in their inner world, they continue to entertain themselves. Before long, the clock strikes midnight, and a masked figure, resembling the countenance of the Red Death, appears. Prince Prospero lunges at the figure but falls prostrate--dead. The courtiers try to grab the figure, but, finding the form intangible, also fall dead.

A teacher using the text of Edgar Allan Poe's "The Masque of the Red Death" can approach the story from either of two schools of criticism. A New Critical approach would focus on images, symbols, contrasts, and paradoxes found in the story and on how these elements relate to the story's theme.

This story deals with the inevitability of death and the futility of trying to avoid it. Man journeys through life, making his way from birth to death, and no matter how he may try to avoid it, man moves constantly toward the grave. One of the story's central ironies involves the term "Red Death." In one way, "Red Death" means any death. However, it can also represent blood, the life-sustaining force.

Several symbols operate with the New Critical approach to this story. The sequence of rooms represents the seven stages of man, from the blue in the east representing birth, to the black in the west representing death. The meaning is clear; man moves from birth to death. Another symbol of special interest is the ebony clock in the black room indicating that Prince Prospero and his followers still live in a world where time does not stand still, and this passage of time is what makes death inevitable.

Neo-Aristotelian criticism of this story focuses on effect and how that effect is achieved through action. In Poe's story, the effect is one of horror and fear. Although the description of the bizarre setting and characters contributes to this effect, the main contributor is plot. The plot of "The Masque of the Red Death" can be easily illustrated by Freytag's Pyramid, a diagrammatic outline of the structure of tragedy:



A description of the rooms from east to west functions as a mirror of the plot movement. Its function is further emphasized at the story's end by Prospero's pursuit of the Red Death through all of the rooms in the same order in which they are described. The emotions of pity and fear, integral parts of neo-Aristotelian criticism, are also evoked in "The Masque of the Red Death," as the reader witnesses the ultimate and horrifying conclusion of confronting death. A neo-Aristotelian analysis would also consider reversal of fortune and recognition. A once happy, prosperous, and carefree royalty suddenly realize their doom and the futility of their efforts as the Red Death strikes all.

Other examples of literary criticism which may be used with this story include reader response and archetypal. Reader response criticism necessarily is reader-oriented. The response of the reader depends on the experiences he brings to the text and on the feelings that text elicits from him. A student has the opportunity to ask questions of the work and of himself as he proceeds through the text. On the other hand, archetypal criticism allows the reader to look beneath the story's surface to uncover universal patterns. One of the most familiar archetypal patterns which might be uncovered in this story is the attempt to flee from or to conquer death.

Potential for Teaching. With this story a teacher has a great opportunity for teaching identification and function of symbols in a literary work. This will require that students learn to do a close reading of the text. Another reason for teaching this story is that it is an excellent story for illustration of plot structure. Students can easily follow the action of the story and see how this action produces the intended effect.

Challenges for Adolescent Readers. "The Masque of the Red Death" can be used with any level group of high school students. Students may have some difficulty identifying symbols in the story and indicating how those symbols contribute to the theme. An explanation of the term "symbol" and identification of symbols in other shorter works might prove helpful. Students may also need to be led to see how plot (action) ultimately leads to the author's intended effect. To this end, it will be necessary to familiarize students with Freytag's Pyramid of plot structure.

Suggested Instructional Objectives

After reading *"The Masque of the Red Death,"* the students will be able . . .

1. to identify the central examples of irony in the story
2. to identify symbols in the story that support the theme of the inevitability of death
3. to recognize similes and metaphors and their relationship to the theme of the story

4. to identify color images in the story
5. to outline the plot of the story using Freytag's Pyramid of action
6. to show how the plot develops from the central conflict of the story
7. to explain the tragic flaw in Prospero, the protagonist
8. to indicate patterns of reversal and recognition in the protagonist
9. to explain how catharsis is achieved through the action in the story

Prereading Activities

1. Ask students to suppose that they are invited to a costume party. Then ask them to write a description of their costume with emphasis on color and their reasons for choosing those particular colors.

2. Read the opening paragraph of the story aloud to the students. Ask them to close their eyes and visualize the scene. After the reading, have students write in their journals brief notations of what they "saw." Call for volunteers to share their notations.

3. Ask students to write in a journal what death means to them. Tell them that as they read Poe's story they are to make notations of what death means to Prince Prospero. Students should discuss their responses before doing Postreading #2.

4. Read to students a short description of the Black Death that raged throughout Europe in the fourteenth century. Have students write a focused journal entry on the following: "If you had lived in Europe during the fourteenth century, what might your reaction have been to the Black Death?"

5. Explain to students the meaning of irony. Then, using several short poems, have students identify elements of irony in them. One such poem ("An Elegy on the Death of a Mad Dog" by Oliver Goldsmith) appears in the Appendix at the end of this teaching guide.

6. Using a short fable by Aesop, such as "The Boy Who Cried Wolf," explain Freytag's Pyramid of plot structure to students.

7. In a directed journal entry let students respond freely to the following: "What does a clock mean to you? When you hear the word 'clock' what associations might you make?"

8. In order to focus on plot, ask students to create a brief story from their experience and fictionalize it using the Freytag model.

Postreading Activities

1. Have students chart the plot of the story on Freytag's Pyramid indicating the following:

   A. Exposition
   B. Inciting Moment
   C. Rising Action
   D. Complication
   E. Climax
   F. Reversal
   G. Falling Action
   H. Catastrophe
   I. Moment of Last Suspense

2. Let students debate the following quotation based on their understanding of the story's theme:

   > "Every tiny part of us cries out against the idea of dying, and hopes to live forever" (Uto Betti).

   Pair students off and let them draw to determine which one will take the affirmative or the negative position.

3. Have students write and perform the final confrontation between Prince Prospero and the masked figure.

4. Have students develop a chart of the symbols used in the story and their meanings. This chart will serve as a "key" for future readers of "The Masque of the Red Death." Two of these symbols could be the clock and the rooms.

5. Have students as a group build a cardboard model of the rooms in Prospero's castle. The rooms should be in the same order in the model as they are in the story.

6. Assign students to groups and each group to one room of the castle. Each group will select music appropriate to the mood of the particular room assigned. Groups should then work together to select an appropriate musical theme suggesting the overall effect of the entire story.

7. Have students rewrite the story of "The Masque of the Red Death" without any attempt to be symbolic.

8. Let students reread the first and last paragraphs of the story. After understanding Poe's intended effect from the story's end, ask students to propose three sentences which could be used as substitutes for the first sentence of the story and will engender Poe's intended effect.

Evaluation

1. Assign the class a morality play, such as *Everyman*; after they have read the play, have them compare its plot with that of "The Masque of the Red Death."

2. Have students answer the following:

   A. How would you state the theme of this story as revealed by the action? Do you agree with this theme? Is the theme important for people to think about, or is it very minor, appropriate to only a few people, for people in a limited period of time, or is it hardly worth considering?

   B. What is the importance of the following symbols?

      1. numbers
      2. colors
      3. the movement from east to west in the sequence of the rooms

   C. In writing this story, Poe possibly had in mind the Black Death of the Middle Ages. What paradox is suggested by the fact that this plague is a "red" death rather than a "black" one?

   D. List at least five similes and five metaphors which can be found in the story.

3. Have students write a brief essay discussing the references to time and to colors in "The Masque of the Red Death."

4. Assign students to read another Poe story, such as "The Cask of Amontillado," and do the following:

   A. On Freytag's Pyramid, chart the plot structure of the story.

   B. List the specific images of darkness and death in the story.

   C. Show how the action of the story indicates the story's effect.

   D. Explain symbols and examples of irony in the story.

Related Works

1. *Everyman* (Author Unknown). An allegorical Medieval morality play about the summoning of Everyman (every man) by Death.

2. *Decameron* (Giovanni Boccaccio). A work consisting of 100 tales about society. The introduction tells of a group of young men and women who flee to the country to escape an outbreak of the plague in Florence in 1348. They spend two weeks in the country telling tales.

3. "The Pardoner's Tale" (Geoffrey Chaucer). A narrative poem (from *The Canterbury Tales*) about three men who set out to find Death and ironically find him in a scuffle they have among themselves.

4. *Death Takes a Holiday* (Walter Ferris). A play in which the figure of Death is an actual being. Death falls in love with a mortal woman and declares a "holiday," a period when there are no deaths on earth.

5. "The Scarlet Plague" (Jack London). A short story about what would happen if the Red Death came to America.

Guide for Reading

"The Masque of the Red Death"

1. Read the story up to the entrance of the masked figure. Close your text and write a suitable ending supplying the effect that the first half seems to build. Then finish reading the story and compare your ending with Poe's.

2. While reading Poe's "The Masque of the Red Death," number in chronological order the following events of the story, #1 being the first event.

___The music of the ball ceases.
___Prince Prospero falls dead.
___The courtiers fall dead.
___Prince Prospero accosts the masked figure.
___Prince Prospero and his courtiers revel at a masked ball.
___The courtiers attempt to grab the masked figure.
___The crowd becomes aware of the presence of the masked figure.
___Prince Prospero and his courtiers weld up the castle.

3. While reading the story, indicate whether the following statements are true (T) or false (F).

___The Red Death's effects on a person lasted one half hour.
___The Prince decided to give a ball after six weeks of seclusion.
___The ebony clock sat in the violet room.
___The masked figure was seen as the clock struck twelve.
___Prince Prospero became angry at the masked figure.
___All of the Prince's courtiers ran for their lives from the masked figure.

Appendix

An Elegy on the Death of a Mad Dog

Oliver Goldsmith

Good people all, of every sort,
    Give ear unto my song;
And if you find it wondrous short,
    It cannot hold you long.

In Isling town there was a man
    Of whom the world might say
That still a godly race he ran,
    Whene'er he went to pray.

A kind and gentle heart he had,
    To comfort friends and foes;
The naked every day he clad,
    when he put on his clothes.

And in that town a dog was found,
    As many dogs there be,
Both mongrel, puppy, whelp, and hound,
    And curs of low degree.

This dog and man at first were friends;
    But when a pique began,
The dog, to gain some private ends,
    Went mad and bit the man.

Around from all the neighboring streets
    The wond'ring neighbors ran,
And swore the dog had lost his wits,
    To bite so good a man.

The wound it seemed both sore and sad
    To every Christian eye;
And while they swore the dog was mad,
    They swore the man would die.

But soon a wonder came to light,
    That showed the rogues they lied;
The man recovered of the bite,
    The dog it was that died.

The Rape of the Lock

THE RAPE OF THE LOCK

Alexander Pope

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Overview

Critical Commentary. The critic Geoffrey Tillotson described the final rendition of Alexander Pope's *The Rape of the Lock*, which appeared in 1714, as "inexhaustible." Indeed nearly every line of Pope's "Heroi-Comical Poem" contains some echo of or allusion to the epics of antiquity, the Bible, Milton, mythology, and classical literature. His depiction of the fashionable belles and beaux of the eighteenth century as misguided in their interpersonal relationships is both comic and serious. Because Pope uses paradox employing the techniques of diminution and juxtaposition to heighten the characters' trivial pursuits, because he draws so heavily on the epic tradition turning its characteristics upside down to make a light subject serious, and because he focuses on a female hero endowing her with all the trappings of Odysseus or Achilles to accomplish the poem's real purpose, his classic lends itself well to the tenets of New Criticism, neo-Aristotelian, and feminist approaches respectively. This guide will focus on the last two of these theories. However, as a common way into this work, the New Critical method warrants a brief overview.

A New Critic would note the basic paradox between the elaborate, elevated style of the poem as it describes the triviality of the characters. The language is clearly ironic with the purpose of showing the lack of "good sense" and "good humor" in Belinda's society. The central image of the poem--the card game in Canto III--is fraught with battle terminology and is just one example of the pervasive gamesmanship of that society. Instead of a simple hand of ombre the reader sees "Parti-coloured Troops" on a "Velvet Plain," "unconquerable Lords" on "verdant Fields," "Armies," "Hosts," and "pierc'd Battalions." New Critics would likewise point to the disparity between sham and reality, substantive values and misplaced ones. This disparity is evident in the description of Belinda's armour: first "rob'd in white" she is bedecked in the "glitt'ring spoil' of "Puffs, Powders, Patches, Bibles, Billet-doux." The equation of religion with cosmetics and trite communiques illustrates the loss of good sense. The furbelows, flounces, smiles, curls, china, silver, lap-dogs, fopperies and flirtations, the morning dreams, pages, boat rides, balls, levity, and French romances are the built-in elements of a society whose primary concern is social gamesmanship. The poet's frequent juxtaposition of something serious next to something ridiculous (" . . . stain her Honour, or her new Brocade") would interest the New Critic as would the use of synecdoche--substitution of a part for the whole ("where Wigs with Wigs, with Sword-knots Sword-knots strive"). The result is a satiric view of the fashionable "jet-setters" of Pope's day, a class caught up in self-indulgence and self-importance.

A neo-Aristotelian approach to *The Rape of the Lock* would consider how all the parts--the structure, language, characterization, action, and narrative technique--contribute to the author's intended effect. The technique of the mock heroic poem is mock heroic action. Using epic conventions against which to set trivial subjects ("'Tis using a vast force to lift a feather," Pope wrote) allowed Pope the sustained use of ironic language to characterize Belinda as an armed hero who, ignoring the warning of supernatural beings, journeys to "a Structure of Majestick Frame" to instigate a battle on and feast with the Baron and later to lament the loss of her lock. It allowed Pope the opportunity to characterize the Baron as a worthy foe who, rising before the break of day, sacrifices his personal treasures to "propitious Heaven" to gain his ends and later to exult in victory only to suffer ignominious defeat. Finally, it allowed Pope the opportunity to end the entire affair with an elaborate, unbelievable action--an epic "deus ex machina." The facts that Belinda is a female hero, that her armour is cosmetics and petticoats, that the journey is a short boat ride to Hampton Court, that the battle is a card game, that the feast consists of coffee, that her great loss is a few strands of hair, that the Baron's offering was garters and a single glove, that his victory came as a result of the deft use of a pair of scissors and his defeat the fortuitous thrust of a handful of snuff, and that the lock "mounted to the lunar Sphere," all contribute to the effect of humor, pleasure, and enjoyment on the part of the reader. At the heart of this enjoyment is the realization on the part of the reader that the urbane, charming, and delicate world of Belinda is really a facade. The concern for meaningless ritual, for external beauty, and for surface appearances does not result in an exemplary life, but rather, as Clarissa points out in Canto V, honor is due to those who lead morally superior lives: "Behold the first in Virtue, as in Face," and later, "Charms strike the Sight, but Merit wins the Soul."

Furthermore, the neo-Aristotelian critic would point our how the five-canto structure lends itself to the format of the tragic paradigm. The exposition includes Belinda's lazy awakening and leisurely toilette. The action rises when the reader learns of the Baron's intent to seize Belinda's prized locks when the two are joined with their fellow socialites on a trip to the center of their world, Hampton Court. At the end of Canto II the tension is acute: "With beating Hearts the dire Event (the Sylphs) wait, Anxious, and trembling for the Birth of Fate." In Canto III, following Belinda's "encounter" at cards with "two adventurous Knights"--Sir Anon and the Baron--the climactic event occurs: with the "fatal Engine" the Baron severs one of Belinda's curls "From the fair Head, for ever and for ever!" The action literally falls in an elaborate descent to the underworld by Umbriel in search of an appropriate response for Belinda who, by Canto IV's end, bemoans ever having awakened, ever having gone to court. The denouement in Canto V includes an all-out battle between the beaux and belles at the center of which are Belinda and the Baron. In the final "holocaust," even as Belinda is subduing the Baron, the "shining Ringlet" shoots "thro' liquid Air" where in the "midst of Stars" it will forever "consecrate . . . Belindas's name."

Additional neo-Aristotelian concepts evident in the poem include the flawed character of Belinda as hero (her hybris is evident in the arming scene and her gloating following the ombre game), the reversal of fortune (the Baron succeeds in his quest for the lock), the recognition of fate (Belinda's sister-lock foresees a condition similar to that of the shorn one), and catharsis (the audience pities Belinda's plight and fears the consequences of its own self-indulgence). Finally, a neo-Aristotelian would point to the central action in the poem--the card game in Canto III--as a microcosm of the friction between the sexes that the entire poem pokes fun at. Belinda, whom ". . . Thirst of Fame invites, Burns to encounter two Adventurous Knights," "swells her Breast" and "prepare(s) in Arms to join" to decide the players' "Doom." Pope endows Belinda's and the Baron's cards a life of their own as the battle rages. The early skirmishes favor Belinda (she wins the first four of the nine-trick hand), but suddenly ". . . to the Baron Fate inclines the Field" as Belinda's trump cards are exhausted. The ensuing "Combat" (four tricks really, three of them diamond winners suggesting one traditional way to a woman's heart though one of them is the king of diamonds who "shows but half his Face"!) goes to the Baron, "And now (as oft in some distemper'd State) On one nice Trick depends the gen'ral Fate." Belinda's king of hearts (is love in Belinda's cards?) "falls like Thunder" on the Baron's ace (a weaker card in this game) and the Nymph exults and "fills with Shouts the Sky." But the Baron's loss becomes the motivation for his renewed attack on the lock; what he could not "by fraud betray" he will now "by force ravish." For her part Belinda (and Pope) are in a quandary; though defeat would have been fatal, complete victory is undesirable.

It is this quandary, its final resolution, and "other problems" that most disturb the feminist critic. In fact, a feminist critical approach to *The Rape of the Lock* is not only appropriate but also illuminating. The view of women that emerges from Pope's poem is distressing. Though Belinda puts up a valiant fight, it is clear that her "natural state" is viewed as subservient to (a) man. What is more disturbing, perhaps, is that she herself feels that way. Even Shock, her pet dog/bed partner in the opening scene, has overtones of male dominance. An Icelandic breed known for its mass of fur (hence the phrase "a shock of hair"), he serves as Belinda's surrogate husband, aptly placed in her lap. Belinda's world is depicted as shallow and trite, a world where, in the "Toyshop of her Heart," conversation, immaculate appearance, glittering attire, luxurious surroundings, billet-doux, boxes, balls and brocade, coaches, cards, china, and coquettry abound. And when this world is attacked, the result is "screams of horror" and "shrieks to pitying Heav'n." Even the sylphs and minor female characters are demeaned; the former are "as when Women, wondrous fond of Place," and the latter provide Belinda the "Sighs, Sobs and Passions, and the War of Tongues" (in the person of the Queen of Spleen) and the "two-edg'd Weapon" for the Baron's fatal snip (in the person of Clarissa). The only male defenders of women are ineffectual fops like Sir Plume in Canto V. The cultural practices which uphold these sex biases are as evident today, unfortunately, as they were in Pope's day.

Potential and Challenges of the Work. *The Rape of the Lock* by its very length (nearly 800 lines) presents a difficult challenge to high school readers but by no means an insurmountable one. Certainly Advanced Placement and other college-bound students can profit from the insights the poem offers into that "class of leisure" to which most aspire. *Mad* magazine and "Saturday Night Live" devotees can appreciate the satire, and anyone can enjoy the well crafted nature of the story itself. However, the nature of the mock-epic must be clearly understood as a satire on the actions, conventions, and attitudes of the characters, not on the epic genre itself. But the poetic language--metaphors, allusions, irony, inverted syntax, paradox, personification, synecdoche, meter, rhyme, and imagery--is typical of most verse and no more difficult. Specific references to eighteenth century lifestyle will require some teacher assistance, though the amount will vary. Following some of the suggestions outlined in the Prereading Activities section will help to ensure a rewarding, enjoyable experience for both student and teacher, and that, after all, should be the aim of any study of a literary work.

Suggested Instructional Objectives

As a result of working with this text, students will be better able . . .

New Criticism

1. to recognize the ironic tone through the poet's use of diminution and juxtaposition
2. to trace the paradoxical imagery of Belinda as warrior and hero
3. to recognize the paradoxical uses of the proposition, invocation, warning, journey, sacrifice, feast, descent to underworld, and "deus ex machina" as they are applied to trivial events
4. to understand the use of synecdoche as a mock heroic device

Neo-Aristotelian

5. to recognize the action as emulating that of familiar epics, but in a mock serious way
6. to recognize the trivial subjects to which the epic characteristics have been attached
7. to identify the game of ombre in Canto III as a microcosm for the overall battle of the sexes

8. to identify the exposition, rising action, climax, falling action, and denouement

9. to recognize the Aristotelian concepts of the hero, fate, flaw, and catharsis

Feminist

10. to recognize the stereotype of women as emotional, romantic, and subservient in a patriarchal society

11. to trace the picture of women as incapable of serious endeavors

12. to understand the role of women as members of a fashionable, wealthy class

13. to trace the denigrating effects of women solely preoccupied with acquiring material objects

14. to focus on the minor female characters to determine their worth in the poet's world

Prereading Activities

1. With teacher assistance students should compile a list of typical epic characteristics from their previous reading experience, using as their sources one or more of the following: *Iliad, Odyssey, Aeneid, El Cid, Song of Roland, Beowulf, Paradise Lost.*

   The following is a suggested list for teacher use:

   A. Proposition and Invocation (I 1-12)

   B. Supernatural Intervention (I 20ff, II 45, II 56, III 30-34, III 139-145, III 149-152, IV 91-92, IV 141-142, V 53-56, V 71-74, V 83-84)

   C. Long Speeches (I 27-113, II 73-136, IV 57-78, IV 95-120, IV 147-176, V 9-34)

   D. Warning (I 109-114)

   E. Arming of Hero (I 121-148)

   F. Journey (II 1-4, IV 13-16ff)

   G. Sacrifice (II 35-44)

   H. Battles (III 25-98, III 147-154, V 37-86)

I. Feast (III 105-116)

J. Lamentation (III 155-160)

K. Exultation (III 99-100, III 161-170)

L. Descent to Underworld (IV 13-83)

M. Moralizing (V 9-34)

N. Aside (V 89-96)

O. Deus Ex Machina (V 109-132)

2. Students should recall a memory or anecdote involving hair which they would be willing to share with the class. Discussion of these stories should focus on what is revealed about sex, class, gender, age, authority, taboos, politics, and/or beauty.

3. With teacher assistance students should recall from their previous experience the basic tragic paradigm of exposition, rising action, climax, falling action, and denouement using as their sources Greek and/or Shakespearean tragedies.

4. With teacher assistance students should learn or review the format of a mock-epic genre using as possible sources Chaucer's "Tale of Sir Thopas" or Dryden's "MacFlecknoe."

5. Students should review the historical background leading to the composition of *The Rape of the Lock* by reading the letter Pope wrote to Mrs. Arabella Fermor in 1714. Specific attention should be given to intent, hope, reason for publication, and meaning of "the machinery."

6. If time permits, students may wish to view the movie "Tom Jones" to get a visual measure of 18th century life, its fashions, and mores.

7. Students should analyze closely the first six lines of the poem, noting the veneer of epic seriousness while at the same time noting the undercurrent of triviality.

8. In preparation for reading Canto III, students should be asked to examine the face cards of a modern deck of cards, paying close attention to all the details in the pictures.

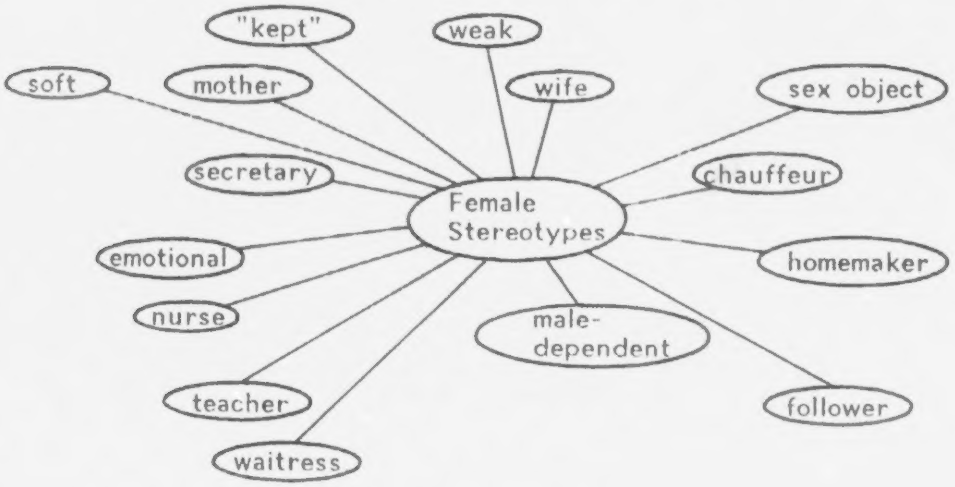
9. Students should be introduced to the following basic rules of Ombre:

> Ombre is a three-handed card game played with 40 cards (the 8's, 9's and 10's are discarded). Each player is dealt nine cards by the Ombre (dealer) who, after looking at his cards, gets to call the trump suit. The Ombre then leads the card of his

choice and his opponents must play a card of the same suit (club, diamond, heart, or spade). The highest card of the suit led wins the trick. If a player does not have a card of the suit led, he may play a card from the trump suit. The highest trump card on any given trick will win that trick. The object of the game is for the Ombre to take more tricks than either of his two opponents. If he succeeds, he receives 1 point; if he fails (called "codille"), the opponents each score 1/2 point. The deal (or Ombre) rotates around the table until one player totals a pre-determined number of points, usually about 5 or 7. The order of power in the trump suit and the other suits is slightly different from normal American card games. The following table illustrates the differences:

Order of Trump if Spades are Trump:	Order of the other Suits:	
Ace of Spades (called "Spadillio")	King	Note Bene!
2 of Spades (called "Manillio")	Ace	
Ace of Clubs (called "Basto")	Queen	
King of Spades	Jack	
Queen of Spade	7	
Jack of Spades	6	
7 of Spades	5	
6 of Spades	4	
5 of Spades	3	
4 of Spades	2	
3 of Spades		

10. Students should cluster the topic "Female Stereotypes" followed by a discussion of the traditional roles of women in Western Culture. The following is a sample cluster:



11. Students can free-write a personal experience involving an occasion when they stereotyped someone or were stereotyped by someone. These papers can be shared with the class.

12. Students should read A. D. Hope's "Coup de Grace" and discuss the implications of female stereotyping.

Coup de Grace

A. D. Hope [b. 1907]

Just at that moment the Wolf,
Shag jaws and slavering grin,
Steps from the property wood.
O, what a gorge, what a gulf
Opens to gobble her in,
Little Red Riding Hood!

O, what a face full of fangs!
Eyes like saucers at least

Roll to seduce and beguile.
Miss, with her dimples and bangs,
Thinks him a handsome beast;
Flashes the Riding Hood Smile;

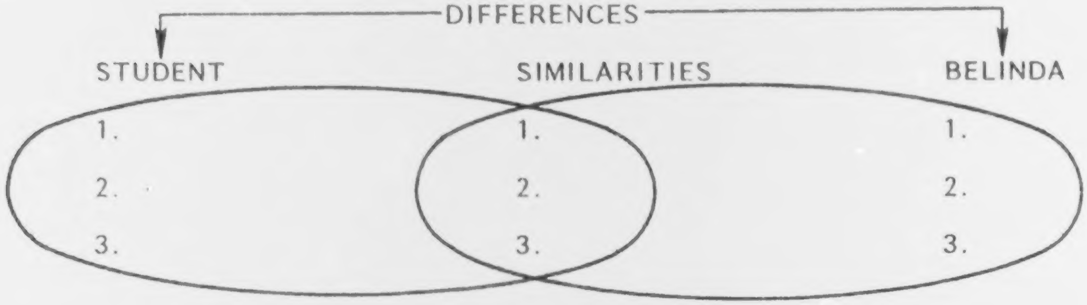
Stands her ground like a queen,
Velvet red of the rose
Framing each little milk-tooth,
Pink tongue peeping between.
Then, wider than anyone knows,
Opens her minikin mouth,

Swallows up Wolf in a trice;
Tail going down gives a flick,
Caught as she closes her jaws.
Bows, all sugar and spice.
O, what a lady-like trick!
O, what a round of applause!

Postreading Activities

1. To address Prereading #1 and #4, students should identify specific lines from the poem which contain epic allusions. (See the Guide for Reading for more specific directions.)

2. To address Prereading #2, students should compare and contrast their attitudes about hair to those of Belinda as contained in II 19-28, III 155-160, IV 147-176, and V 103-106. The following chart may be useful:

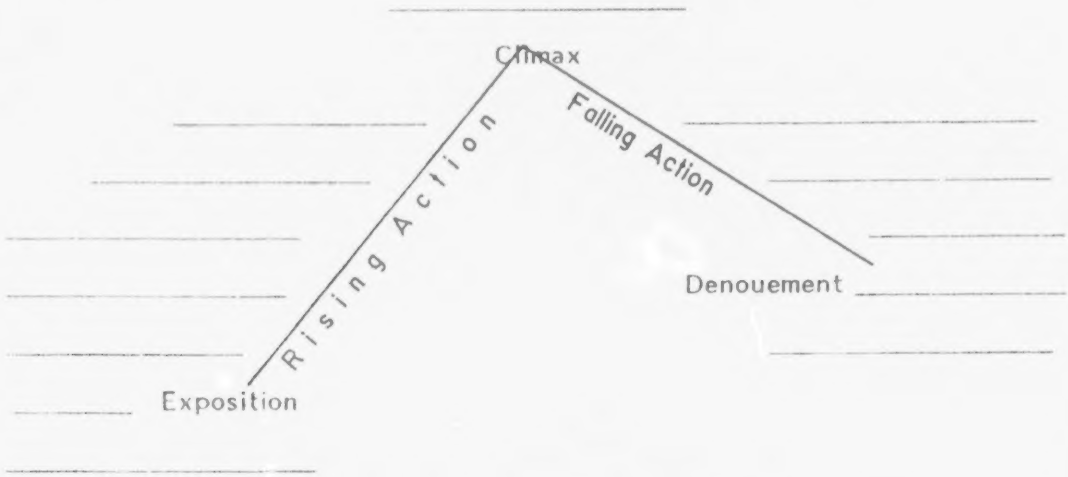


3. To address Prereading #8 and #9, students should be asked to bring to class a standard deck of playing cards and to re-read Canto III, 25-100 noting the detailed description and the battle imagery. In small groups students should be asked to reconstruct and be prepared to play out the "hands" each of the three participants in Pope's game has, filling in correct cards where a specific reference is made and appropriate cards where necessary. The following reconstruction is for the teacher; asterisks indicate the exact card of the player; all others are reasonable guesses. Belinda wins tricks 1-4 and 9; the Baron wins tricks 5-8. (Sir Anon has a "bust" hand--epic battles were ultimately reduced to one on one.)

	Belinda	Baron	Sir Anon
Trick 1	*Ace of Spades (Spadillio)	4 of Spades**	3s**
" 2	*2 of Spades (Manillio)	5 of Spades**	6s**
" 3	*Ace of Clubs (Basto)	7 of Spades**	5d**
" 4	*King of Spades	Jack of Spades	2c****
" 5	*King of Clubs	*Queen of Spades	6c****
" 6	6 of Diamonds	*King of Diamonds	3d****
" 7	5 of Hearts	*Queen of Diamonds	7d****
" 8	*Queen of Hearts	*Jack of Diamonds	4h****
" 9	*King of Hearts	*Ace of Hearts	Jc****

**could vary but must be spades
**must be spades
****any low cards but no spades

4. To address Prereading #3, students should be prepared to place appropriate actions from the poem's "story line" on the following graph:



5. To address Prereading #10, #11, and #12, students may be placed in small groups and asked to review the discussion of "female stereotypes" and then to locate specific references to the females in *The Rape of the Lock* where Pope's treatment was stereotypical. Students should be directed to find evidence indicating how the characters see themselves, how others see them, how the poet describes them, how they themselves act, and how they speak.

Evaluation and Enrichment

Any of the Postreading Activities can be used to determine if students have achieved the objectives. In addition, oral reports from group work, reading quizzes, journal entries, a statistical count of individual student participation (as reported by an assigned class reporter each day), formal tests, or essays work well. The following possibilities offer students an opportunity to apply what they have learned from their study of *The Rape of the Lock*.

1. Write a personal letter to Mr. Pope from the point of view of Mrs. Arabella Fermor in which you respond to *The Rape of the Lock*. Explain how you feel in general and whether you'd be disposed to see the silliness and pettiness of your quarrel with Lord Petre or whether you feel Mr. Pope was making fun of you. Include at least five specific references (not necessarily quotes) to support your view.

2. Re-read and then respond to Clarissa's moralizing speech (Canto V 9-34) by describing a personal experience when "good sense" and "good humor" either "carried the day" and defused a potentially touchy situation or were conspicuously absent and served to make matters worse.

3. Compose 10-12 original heroic couplets (rhymed lines of iambic pentameter) in which you poke fun at a particular attitude, practice, or belief of some person or institution with which you are familiar. Remember that your motive is amendment, so be gentle with your satire.

4. Compare and contrast Belinda with some other literary heroine that you are familiar with. Possibilities include Antigone, the Wife of Bath, Lady MacBeth, Scarlet O'Hara, and Scout Finch.

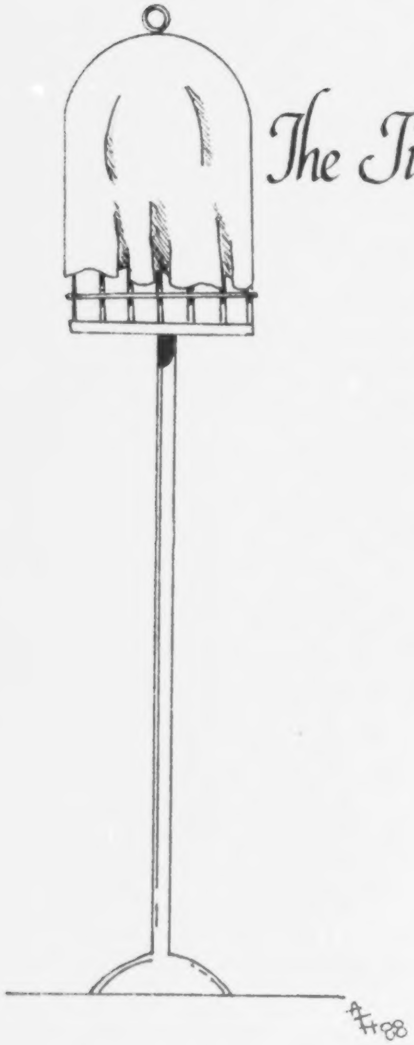
Guide for Reading

The Rape of the Lock

To understand clearly the mock-epic nature of *The Rape of the Lock,* the following chart should be completed identifying specific lines in the poem which contain epic allusions and explaining in each instance how the mock-epic treatment functions. Follow the format of the example provided. There are several possibilities in each canto.

		Mock-Epic Treatment	
Canto/ Lines	Epic Characteristic	Words/Phrases/ Explanation which suggest seriousness	Words/Phrases which suggest triviality
I 1-6	Proposition & Invocation	"dire offense" "amrous causes" "mighty contests"	"trivial things" "slight is the subject" "This verse to Caryll" (Caryll is a human, not a muse.)

The Tilting of Granny Wetherall



"THE JILTING OF GRANNY WEATHERALL"

Katherine Anne Porter

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Overview

Critical Commentary. "The Jilting of Granny Weatherall" by Katherine Anne Porter relates the last hours prior to the death of the eighty-year-old central character. As she lies on her deathbed attended by her doctor, members of her family, and a priest, she wanders in and out of consciousness, blending the past with the present. She recollects her jilting at the altar sixty years earlier by what may very well have been her first love--his identity is never revealed. It is the memory of this jilting that colors her recollection of a life seemingly rich in experience. Granny marries, but her husband dies young. She declares her own war of independence, raising four children, tending a farm, and helping neighbors. She works with dedicated toughness, a touch of feisty humor, and a passion for order. For sixty years she seeks to erase the memory and pain, not of the death of her husband but of the jilting. However, her reminiscing betrays the fact that she has neither forgotten nor forgiven. As her life ends, she is confronted with the price of that relentless burden: in death she is once again jilted as her spiritual bridegroom fails to appear.

Because of the subject of the story and the manner of Porter's telling of it, a number of critical approaches would be appropriate and challenging. Essentially lacking in the kind of plot to which students are accustomed, the story automatically forces readers to search below the literal level for significance. First of all, New Criticism, which emphasizes the study of work as an aesthetic whole and encourages stylistic analysis through a close reading of the text, offers significant insight. In order to find meaning, students will need to unravel Porter's imagery, her use of symbolism, allusions, and irony. These techniques are presented in a relatively straightforward manner; yet for all their straightforwardness, they operate like a prism, refracting light--or meaning--differently. This alteration allows for a difference of interpretation, particularly with regard to the inherent paradoxes, the identity of the enigmatic Hapsy, and the puzzling ending. For example, as she toys with the memory of the man who jilted her, Granny insists that he never harmed her ". . . and what if he did?" Moreover, she protests that in spite of the jilting, she had it all and yet--and yet? It was not all; there remained "Something not given back." Finally, the word *good* is used in curious and paradoxical ways. In speaking of her own life, Granny affirms that "it was good to be strong enough for everything," that her house and her husband had been "good." She speaks of good as an affirmation of life--"good things . . . good food." Yet in speaking of her daughter Cornelia, whom she delights in plaguing, Granny complains that she is so "dutiful and good . . . that I'd like to spank her." Finally, Dr. Harry warns Granny herself that "you must be careful or you're going to be good and sorry."

Irony and ambiguity surround the references to Hapsy, Granny's youngest--or oldest--daughter. She is the product of Granny's relationship with George--or John's daughter who died in childbirth. Is the play on her name intended to imply that because she died young she was happy--or does she signify her mother's elusive happiness? It was, after all, Hapsy that she "really wanted." Additional problems are created by Porter's use of pronouns whose antecedents are unclear. At the altar when Granny is jilted, "He had cursed like a sailor's parrot." And later a voice commands "Now, Ellen, you must believe what I tell you." Neither "he" nor "I" receives an identification, and both stand as integral pieces of the puzzle.

But despite these problematical passages, patterns emerge which help provide, if not a definitive interpretation, at least a satisfying resolution to these ambiguities. New Criticism stresses the interaction of individual words, images, and passages of text which combine to make up meaning. Porter's words and images move to a melody, almost in tune with lyrical poetry. Privately among these images is that of ordering. Granny's has been a life characterized by an obsessive need for order: brushes on dressers, rows of jelly glasses, fields of crops. In fact, not only has she demanded that her life have its edges tucked in tightly, but she even attempts to order her own dying. The irony is that while her external life is so carefully arranged, her internal life is in disarray. As Darlene Harbour Unrue points out, "Visible order does not ensure inner order or truth, as Granny Weatherall tragically discovers" (99).

A second strong pattern of imagery is that of colors, the interplay between light and darkness, between the whites and greens of truth and life, and the smoky grays and shadows of abandonment and loss of hope. From beginning to end it is a contrast and motif that is easily traceable, culminating with Granny's extinguishing her own light. And by moving to her conclusion in this manner, Porter mirrors the New Critical dictum that inherent in style is meaning.

Although treating a text in New Critical fashion is a method with which both teachers and students can be comfortable, doing so may seem to some too limiting or confining. An alternative and highly relevant approach to this story might be the archetypal. According to Jung, archetypes are "fundamental patterns and forms of human experience which often take the shape of images and as such appear in connection with events such as birth and death" (Davis 218). In addition, many archetypes are found in the form of individuals: the Hero, the Wise Old Man, the Earth Mother. It is, of course, the latter which figures so strongly in "The Jilting of Granny Weatherall"--the Earth Mother as nurturer and caretaker, a role reinforced by her very name. That she is the quintessential earth mother is evident in her observation that "A woman needed milk in her to have her full health."

Granny is indeed a survivor, a creator of order. But she is, in addition, a vessel of wisdom which she feels compelled to pass on to her children. It is the wisdom which she has achieved as a result of the central experience of her life. "If, as Katherine Anne Porter suggests, this life is all there is, then its value derives from how it is lived and what remains after" (Cobb 100). Reminiscent of Lucinda Matlock's affirmation to her survivors that one must live life to love life, Granny has learned the necessity of living, for at the end when the romantic candle is snuffed out, there will be no ultimate bridegroom. Furthermore, redolent of the mythical tale of Demeter and Persephone, birth and death are once again inextricably linked. Ultimately, this is not a story of death but the cyclical story of life. There is no death in the Earth Mother: she is the embodiment of fertility, associated with the land she must care for. She intends to live on in her children, the affirmation of life, the natural order of things.

Another essential component of Jung's theory of archetypes is the presence of special archetypes, the *anima* and the *animus*. He gives the *anima* a feminine designation in the male psyche, pointing out that the *anima* image is usually projected upon women. In the female psyche the corresponding male element is known as the *animus* (Guerin 180). In traditional literature, it is the *anima* or female ego that serves as the ideal mate for the hero in his quest. In the female the *animus* is individuated, allowing her to achieve great things. Granny is surrounded by *animus* figures--the priest, the doctor, George, John. Her life turns because of them. And despite her having assumed the responsibilities of life, from caring for babies to digging post holes, she has never individuated the experience of being jilted. She is possessed by the bridegroom, failing to integrate her *animus* into her conscious, and her incorporation occurs ultimately only with her death.

In her essay "Towards a Feminist Poetics," Elaine Showalter makes reference to "heroines who make careers out of betrayal, like Hester Pyrnne in *The Scarlet Letter*" (Davis 172). Granny Weatherall might have been such a character: she is betrayed, she strives, she succeeds--at least outwardly. In spite of her alleged independence, as Granny's story evolves, the traits and the problems of the stereotypical female emerge. According to Dr. Mary Poovey of the English Department at Johns Hopkins University, approaching a text from a feminist perspective should encourage readers to investigate how a sex or gender system has been reproduced in that text. In addition, readers need to question how much knowledge the character has gained about herself. Porter's story is fraught with possibilities for such an investigation. It pivots on one statement of tremendous import: "What does a woman"--not a bride but a woman--"do when she has put on the white veil and set out the white cake for a man and he doesn't come?" A woman's identity is grounded in that of a man. Even God is a suitor, a pattern that can be emphasized by a comparison with Emily Dickinson's "Because I Could Not Stop for Death." What has Granny learned? The list is brief but incriminating. Women cannot rely on men: George runs, John dies, the doctor is not present during her earlier illness, and the priest offers her death while Granny demands life. Despite her obvious abilities, Granny is patronized and lied to. Doctor Harry instructs her to be a "good girl" and claims, "I never saw you look so young and happy!" Furthermore, it is the fate of women to grow old: Granny's fiance and husband both remain young, at least in her mind; the doctor is viewed as a "brat" in "knee breeches." That Granny is resentful of growing old is made clear several times.

Men do not bear children, suffer, or shoulder responsibility. Women, even in their independence, are not in control. As she dies, Granny imagines herself stepping into a cart, prepared to reach for the reins, "But a man sat beside her . . . driving the cart." To some extent, Granny had expected identity and individuation as a result of marrying. Her fate, however, was a painful loss of personal identity, a loss that was not to be assuaged even in death (DeMouy 48).

Potential for Teaching. Porter's stream-of-consciousness technique allows students to analyze a central character by direct access to her thoughts. The story is brief enough to give them the experience of this technique without the frustration that a longer work might create. It is an unusual piece of fiction that speaks to universal concerns of love and death and asks students to look closely at the elusiveness of finding happiness when one clings to false dreams.

Challenges for Adolescent Readers. Although the plot is simple, the sense of this story is not to be had for the mere telling. Porter's carefully woven structure may cause confusion both in determining the chronology of events and in identifying the people to whom she refers. In addition, the subject of death, particularly that of an eighty-year-old woman, may not appeal immediately to adolescents. Finally, the references to Catholicism with its religious rituals and its doctrinal references may present difficulties for non-Catholic students.

Suggested Instructional Objectives

As a result of working with this text, the student will be able . . .

1. to work through a close textual analysis to discover how the techniques of literary language--symbols, patterns of imagery, allusions--work to elucidate character and enrich a short work of fiction

2. to explain how irony and paradox work together to develop characters
3. to understand the use of stream of consciousness and flashback
4. to understand the concept of Jung's archetypes
5. to understand how the unconscious, like literature, uses imagery
6. to understand that the unconscious reveals the true nature of an individual's concerns and desires
7. to identify male and female stereotypes in literature
8. to understand the problem of the divided nature of women
9. to recognize the influence of the poetry of Emily Dickinson on Porter

Prereading Activities

1. Prior to the reading of the story, acquaint students with the following vocabulary and terms:

   knee breeches
   noggin
   dyspepsia
   Extreme Unction
   saint
   Spanish comb
   frippery
   the Hail Mary
   whirligigs
   amethyst
   Holy Communion
   original sin
   St. Michael
   piety
   rosary

2. Students' understanding of archetypes will be increased if they have some knowledge of the Biblical story of the wise and foolish virgins who wait through the night for the bridegroom Christ (Matthew 25:1-13) and of the mythical tale of Demeter and Persephone. These stories can be given in a lecture by the teacher or can be assigned as reports to be given in response to the ubiquitous pleas for extra-credit.

3. Students might benefit from taking a look at some famous stereotypical women in art. Have them study prints of James Whistler's *Arrangement in Grey and Black (Whistler's Mother)* and Grant Wood's *American Gothic*, and write a brief character sketch of one or both of these women. Students might consider answering the following questions in their essays: What kind of life did the subject lead?

What were her accomplishments? Was she happy with her life? In addition, students should consider what impression the artist tried to convey. Finally, have them re-title the paintings and explain their choices.

4. Students can design their own stained glass window for a mythical church in any city of their choosing. They should portray themselves through symbols that reflect their interests, accomplishments, and values, considering the colors they use as an important consideration in their images. They can, if they choose, share the explanation of their window with the class.

5. Have students read the poem "Rivers" by Martin Jamison (Appendix A) and discuss it with regard to the author's purpose and the images he used in order to express his feelings. Then as a stream-of-consciousness exercise ask students to imagine themselves escaping their present surroundings by visualizing themselves in another time and place and to record their thoughts using images as part of their description. This directed free-writing should be entered in their journals and can be shared with their classmates if they wish.

6. In order to lead students to see the importance of symbols and imagery in both our conscious and unconscious thoughts, take them on a guided imagery tour. They are to imagine that they are eighty years old. They are very tired--their eyes begin to close. Ask them to describe or respond to the following in figurative language as much as possible. Where are they? What are their surroundings like? What sorts of images pass through their minds? What are their concerns? How do they feel physically and mentally? This exercise should also be entered in their journals.

7. Have students conduct a treasure hunt for archetypes. They can comb cartoons and TV, newspaper, and magazine advertising for contemporary examples of the following: the Earth Mother, the Hero, the Child, the Wise Old Man. Organize these into collages or booklets (TV examples can be done in original art work), complete with captions or headings. This would work well as a group project.

8. Have students discuss the connotation of the word *jilting*. Is it a term that applies to both sexes, or is it considered more appropriate for women--i.e., are men more often thought of as the jilters or the jiltees? Discussion might easily focus on TV sitcoms or on students' personal experiences.

9. Distribute copies of the Guide for Reading and ask them to read the questions there before they read the story.

Postreading Activities

1. Use students' responses to questions on the Guide for Reading as the basis for a discussion of the story.

2. Have students make two charts showing the events in the story. In the first chart have students show the events as they would be presented if the story were told in chronological order. Begin with Granny as a young girl and end with her on her deathbed. In the second chart have them show the events in the order in which they are presented in the story. Begin with Granny being examined by Doctor Harry and end with Granny blowing out the light. Students should be able to explain why the author presented the events of the story in the order that they appear on the second chart (Hodgins and Silverman).

3. Set up the following scenario for students: Granny Weatherall has died. Her children find her will, her diary, and the letters written to her by George and John. Describe the contents of all three, with the class divided into groups and each group treating one of these documents. In preparing the drafts, students should try to shed some light on why Granny was jilted by George, why the jilting represented such an unsurmountable burden on her, and how she really felt about her life and her children.

4. Granny's sense of order is analogous to the sorting tasks of Psyche, who offended her mother, and to Cinderella, who angered her stepmother. Assign students to research and illustrate these tales, as well as any others that contain evil mother figures--e.g., Snow White,--as examples of the punishing mother archetypes. Have them determine if there is any analogy in these tales to the situation between Granny and her daughter Cordelia.

5. Have students read and discuss Emily Dickinson's "Because I Could Not Stop for Death" (Appendix B). Then have them make two columns on a piece of paper and list as many similarities and differences between the images and ideas Dickinson uses in her poem and those used by Porter to describe the experience of dying. In paragraphs of 200 words, they should explain the similarities and differences in the attitudes of the two authors on the subject.

6. It is not unusual for people to write their own obituaries before they die. Ask students to pretend that they are Granny and write such a draft as they believe she would wish to be remembered. Next, ask them to write Granny's obituary as if they were one of her remaining children.

7. Show the PBS film version of Porter's story. Compare the director's handling of the motif of light and darkness with Porter's in the written version of the story. Have students write a brief essay explaining which version is more effective.

8. Have students conduct interviews with a woman over the age of 70. What kinds of decisions about her life was she permitted to make? What options was she given about the direction her life would take? How would her life have been different had she had additional choices? Ideally, students should interview their own grandparents whose lives would have immediate effects on their own lives. Interviews might be done as oral journals or as videotapes.

9. Have students design a quilt representing Granny--a pictorial history of her life in a traditional artistic manner, using materials of their own choosing.

Evaluation

1. In speaking of Katherine Anne Porter's work, the author Eudora Welty said that the "moment of recognition [for a character] comes often while the character is alone--the most alone in her life. Often the revelation that pierces a person's mind and heart and shows her life or her death comes in a dream, in retrospect, in illness, or in utter defeat, the moment of vanishing hope, the moment of dying." In a well-developed essay, discuss how Welty's statement applies to the character of Granny.

2. As Granny reviews her life, she cries, "Oh, no. Oh, God, no, there was something else besides the house and the man and the children. Oh, surely they were not all?" Explain what it is that Granny meant in this bitter summation of her life.

3. Trace Porter's use of light and dark and color imagery throughout the story. Show how it works to elucidate Granny's character and life.

4. Write a formal essay discussing Porter's development of Granny Weatherall as the Earth Mother archetype through references to food, farming and harvest, and children.

5. Explain the irony in the following statements:

   A. "It was good to be strong enough for everything."

   B. "I'm on my feet now, morally speaking."

   C. "Granny felt easy about her soul."

   D. "Don't lay a hand on him, for my sake leave something to God."

E. "Such a fresh breeze blowing and such a green day with no threats in it."

6. Read Emily Dickinson's "My Life Closed Twice" and "I Heard a Fly Buzz When I Died" (Appendix C). Write a formal comparison/contrast essay to show that Katherine Anne Porter was indeed influenced by Dickinson in her writing of "The Jilting of Granny Weatherall."

Related Works

1. *The Awakening* (Kate Chopin). This novel traces the devastating effects of male and female stereotyping in our society on the main character and ends with her tragic death.
2. "Miss Brill" (Katherine Mansfield). This short story is told from a point of view submerged in the psyche of the main character, an elderly woman who tries to build a life from her imagination. She attempts to protect herself from the harsh reality of her own life, but in one epiphanic moment she is confronted with the truth.
3. "I Stand Here Ironing" (Tillie Olsen). Through an interior monologue, a mother reviews her relationship with her daughter, reflecting the idea that individuals are not helpless, passive victims of life.
4. "Do Not Go Gentle into That Good Night" (Dylan Thomas). The poet, confronted with the imminent death of his father, pleads with the old man to "rage against the dying of the light."
5. "A Worn Path" (Eudora Welty). An aged grandmother undertakes a difficult journey in order to get medicine for her grandson. In spite of the obstacles, she seems to enjoy the journey, but her effort is so great that once she arrives at her destination she forgets the purpose of her trip.

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Guide for Reading

"The Jilting of Granny Weatherall"

1. Keep a list in your notebooks of the events of Granny's life in the order in which she relates them.

2. Be prepared to discuss the importance of flashback and to draw a simple timeline illustrating the actual chronology of events in Granny's life.

3. How old was Granny when she was jilted the first time? How did she revolt against that jilting?

4. How many children does Granny have? What are their names? Describe her relationship with them.

5. Why does Granny dislike Cornelia so much?

6. Why is the main character called "Granny," considering the fact that her memories are of her children and not of her grandchildren?

7. Why does Granny prefer Hapsy to her other children?

8. What does Granny expect as death approaches?

9. What things which are still undone bother her?

10. Why is Granny so obsessed with order?

11. Granny describes the process of her own dying in metaphors. Cite two of these figures of speech.

12. The story contains repeated references to darkness and to light. Record these in your notebooks for later discussion.

13. What did Granny gain or lose by keeping her feelings about George secret or repressed?

14. What qualities does Granny have that establish her as an archetypal figure?

15. Describe Granny's relationship with men.

16. Make a list in your notebook of examples of statements, objects, or events that seem to be ironical or paradoxical.

17. At the end of the story, Granny Weatherall feels that she has been jilted a second time. By whom? How is this second jilting related to the first?

Appendix A

Rivers

One alternative,
when the air
in the classroom thickened
and the words on the page
spread out as dull as mud,
one alternative
was to follow the streams
that twisted down
among the words.
You remember.
You would let your eyes
move out of focus,
and you'd ride
the snaky channels
to their own level
It was like following a maze,
and as you floated down
maybe sunlight yelled mutely
through the smells
of dark water and moist earth,
maybe ducks beat past so smartly
that the air squeaked.
Once I saw one
coursing through the page
all the way
from top to bottom,
as distinct and purposeful
as the Susquehanna.
It was a passage to remember,
but since then
I have learned that
printers call them rivers,
and that skillful ones notice them
before they pour
into readers' hands,
and dam their flow
with clever spacing.
Well.
In the innocent pursuit
of their craft,
the printers slog along the bank
with the teachers and the parents
who have long since
quit rafting
down those streams.

--Martin Jamison
Gray's Sporting Journal
Winter 1986: 19

Appendix B

Because I could not stop for Death--
He kindly stopped for me--
The Carriage held but just Ourselves-
And Immortality.

We slowly drove--He knew no haste
And I had put away
My labor and my leisure too,
For His Civility--

We passed the School, where Children strove
At Recess--in the Ring--
We passed the Fields of Gazing Grain--
We passed the Setting Sun--

Or rather--He passed Us--
The Dews drew quivering and chill--
For only Gossamer, my Gown--
My Tippet--only Tulle--

We paused before a House that seemed
A Swelling of the Ground--
The Roof was scarcely visible--
The Cornice--in the Ground-

Since then--'tis Centuries--and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity--

c. 1863

--Emily Dickinson

Appendix C

My life closed twice before its close--
It yet remains to see
If Immortality unveil
A third event to me
So huge, so hopeless to conceive
As these that twice befell.
Parting is all we know of heaven,
And all we need of hell.

c.?
--Emily Dickinson

I heard a Fly buzz--when I died--
The Stillness in the Room
Was like the Stillness in the Air--
Between the Heaves of Storm--

The Eyes around--had wrung them dry--
And Breaths were gathering firm
For the last Onset--when the King
Be witnessed--in the Room--

I willed my Keepsakes--Signed away
What portion of me be
Assignable--and then it was
There interposed a Fly--

With Blue--uncertain stumbling Buzz--
Between the light--and me--
And then the Windows failed--and then
I could not see to see--

c. 1862
--Emily Dickinson

The Little Prince

THE LITTLE PRINCE

Antoine de Saint Exupery

Robert Dahl
Eastwood Middle School
El Paso, Texas

Overview

Since its initial publication in French in 1943, Antoine de Saint Exupery's poetic fable *The Little Prince* has received international acclaim and lasting recognition. Its extraordinary appeal for the adolescent and adult reader alike can be proven by the fact that, in addition to English, it has been translated into more than twenty foreign languages.

This seemingly simplistic fairy tale about a downed pilot's desert encounter with a mystical figure from the planet known as Asteroid B-612 has been used by Antoine de Saint Exupery to inculcate a philosophical look at life, its mysteries, and its universal truths. His authorial raison d' etre is synonymous with the most indelible, often-quoted line in the tale itself: "What is essential is invisible to the eye" (87).[*]

It is to Antoine de Saint Exupery's truisms that the primary focus of this study is addressed.

Critical Commentary. *The Little Prince* lends itself well to two distinct modes of critical analysis: reader response and archetypal. In the former, the reader brings the totality of his or her personal experiences, emotions, and beliefs to the text. In essence, its interpretation and subsequent evaluation are experimental in nature--the spontaneous, uncensored reaction to the literary work. Close textual examination reveals Antoine de Saint Exupery's thematic dichotomy between two visions of the world: a child's (the Little Prince's) and an adult's. Children are depicted as curious explorers ("I pondered deeply, then, over the adventures of the jungle") surrounded everywhere by pragmatic, boring, non-caring adults ("They always need to have things explained . . . grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them") (3-4).

The author's delineation of the little character throughout *The Little Prince* is as though he were written as a metaphorical *tabula rosa* (blank slate). The Little Prince himself imprints upon the adolescent reader (male or female) as a means of self-identification, thus becoming one of the most particularly appealing aspects of the reader response critical mode.

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[*] All page references herein are from the Harvest/Harcourt Brace Jovanovich paperback edition of *The Little Prince*, copyright 1943, 1971.

Antoine de Saint Exupery also incorporates several archetypal motifs simultaneously, including the quest--the chronicled, interplanetary journey of the Little Prince from his planet, "scarcely any larger than a house," to Earth as he searches perpetually for true knowledge: "What does that mean--'admire'?" (48); "What is a geographer?" (62); "What does that mean--'ephemeral'?" (66); "What is a rite?" (84). Another archetypal motif is the emotional *universality* of all people regardless of time or culture, beginning with the hesitant interaction between the stranger-pilot and the Little Prince, and concluding with the bond of lasting love between them.

In addition, detailed, sequential encounters with a king, a conceited man, a tippler, a businessman, a lamplighter, an old writer-geographer, a snake, a flower, and especially an omniscient fox, the Little Prince undergoes the requisite archetypal *transformation* from solitary soul to soul no less alone, but more deeply aware and tolerant of the cyclical (in the sense of birth, life, and death) nature of mankind.

During all of his tender, probing conversations with the pilot (the story's narrator), the Little Prince attempts the resolution of societal/cultural differences and the way human beings think, another revealing construct in the archetypal mode.

Antoine de Saint Exupery's empathetic denouement, the Little Prince's inevitable return to Asteroid B-612, seems designed to elicit tears from the reader. The Little Prince has been "tamed" (as close an English translation as possible for the original French past participial form *apprivoise*) in a genuine *reversal* of roles. He has become a permanent part of the pilot's persona and vice-versa. They are *doppelgangers*, or haunted mirror images, for all seasons. Consequently, they have fulfilled the archetypal construct.

Suggested Instructional Objectives

After thorough reading, discussion, and study of this work, students will be able to . . .

1. apply Freytag's "Pyramid Theory" (all stories consist of four main elements: (a) rising action, (b) climax, (c) falling action, (d) denouement) to the text and cite correct, corresponding examples of each from other stories
2. define the terms *fable* and *moral* and identify the elements and functions of each

3. define the term *aphorism* and explain or discuss in oral or written form textual examples of aphorisms

4. define the term *personification* and enumerate its specific effects for the flower and the fox in their relationship with the Little Prince

5. summarize specific images of fantasy vs. reality used by Antoine de Saint Exupery to create conflict

6. write a detailed, sequential list of the text's images of nature here on Earth as compared to or contrasted with nature on the Little Prince's home, Asteroid B-612

7. define each word on a comprehensive, teacher-chosen list of text vocabulary and use it in an original sentence

8. define the term *irony* as it pertains to how the Little Prince reveals his true character and personality when the reader least expects it

Prereading Activities

1. Have students brainstorm one or more of the following themes in small groups for approximately half an hour:

    A. Children's values vs. adults' values

    B. Good vs. evil in peoples' characters

    C. "Taking life for granted"

    D. Death, in terms of a beloved friend or relative

    E. The taming of animals vs. the taming of human beings

2. As an immediate follow-up activity to small-group brainstorming, have each student write in his or her response journal all the insights gained from discussion of one of the above topics.

3. Using a tape cassette and accompanying VCR, show a short film of Aesop's fables juxtaposed with James Thurber's animated cartoons. Emphasize the moral in each and how classical society values and modern society values are the same or different.

4. Have students listen to a tape recording of "War of the Worlds," Orson Welles' famous radio broadcast of the 1930s, paying special attention to how human beings react to anyone or anything that is different or not normal.

5. Have a student orally interpret in front of the class a passage from *The Belle of Amherst*, a play whose only character is the famous nineteenth century American poet Emily Dickinson. Pose the questions to all students: What does the term "eccentric" suggest? Does the term apply to Emily Dickinson? Then discuss how it is almost impossible to escape the labels, stereotypes, and pigeonholes that society gives to almost everyone.

6. Before assigning the reading, distribute copies of Guide for Reading (A), Vocabulary Study, or select words from that list for a similar activity. Pronounce words for students and give them time to locate the words in context. Reinforce these new words as frequently as possible during study of the novel.

Postreading Activities

1. The purpose of the aphorisms selected from the text and listed in Guide for Reading (B) is to aid the individual student in the development of critical, analytical thinking skills and the assimilation of various viewpoints. Ask students to base journal entries, paragraphs, or essays on aphorisms of their choice. Responses should be shared with the class or some portion of the class.

2. Have students create a character map or flow chart with the Little Prince as the focal point around which each of the ten characters he meets are "webbing." Have students label each character by means of two revealing adjectives first, and then explain what positive or negative piece of knowledge Antoine de Saint Exupery has the Little Prince learn from each.

3. Have students chronicle either in their response journals or via an oral presentation the Little Prince's journey, using three individual viewpoints of any of the ten major characters he meets.

4. The pilot and the Little Prince refer knowingly to "matters of consequence" on numerous occasions in the story. Have students conduct an interview presentation in which they role-play the pilot and the Little Prince and discuss these "matters of consequence."

5. As a major class project, have students create their original mini-play or puppet show version of the text for presentation. Emphasize as many character encounters as possible during the Little Prince's wanderings.

6. Antoine de Saint Exupery disappeared on his real-life military flying mission in 1944. Neither his plane nor his corpse was ever recovered. Have students lead a debate-style discussion to decide in what specific ways he was the "alter ego" for either the pilot, the Little Prince, or both.

Evaluation

Of foremost importance in the evaluation process for study of *The Little Prince* is the response journal. It should reflect a genuine cohesiveness inherent individually and collectively in the Suggested Instructional Objectives, the Guide for Reading, and the Postreading Activities (enrichment). In numerous instances the three overlap. All are intended to foster a willingness in the student to read and respond honestly and effortlessly to the text and to gain further skills in expository writing.

Guide for Reading (A)

The Little Prince

Vocabulary Study

Define briefly and specifically each of the words selected from *The Little Prince*. Create an original sentence for each, keeping in mind the imagery and themes prevalent throughout the text.

1. primeval (3)
2. apparition (6)
3. cumbersome (9)
4. peal (noun) (11)
5. impenetrable (11)
6. reverie (11)
7. forbearance (17)
8. catastrophe (19)
9. boobab (19)
10. coquettish (33)
11. remorse (36)
12. stratagem (37)
13. etiquette (41)
14. insubordination (44)
15. tippler (50)
16. lugubrious (50)
17. impregnable (52)
18. balderdash (53)
19. repose (60)
20. voluminous (62)
21. ephemeral (65)
22. rite (84)
23. asunder (100)
24. metallic (100)
25. abyss (102)
26. irreparable (103)
27. resolute (106)

Guide for Reading (B)

The Little Prince

Aphorisms

1. "To forget a friend is sad" (18).
2. "It is such a secret place, the land of tears" (31).
3. "It is much more difficult to judge oneself than to judge others" (46).
4. "Conceited people never hear anything but praise" (48).
5. "When one wishes to play the wit, he sometimes wanders a little from the truth" (68).
6. "One only understands the things that one tames" (83).
7. "Men set out on their way in express trains, but they do not know what they are looking for" (94).
8. "But the eyes are blind. One must look with the heart . . ." (97).
9. "One runs the risk of weeping a little, if one lets himself be tamed . . ." (99).
10. "The thing that is important is the thing that is not seen . . ." (103).

The Merchant of Venice

THE MERCHANT OF VENICE

William Shakespeare

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Overview

Bertrand Evans opens his book *Teaching Shakespeare in the High School* with this declaration: "I am convinced that Shakespeare is far and away the most important author who can be studied by high school students. I believe that he deserves and should have more time than any other single author in the literature program" (1). Many English teachers share Evans' high opinion of the value of teaching Shakespeare--lots of it--in the high school classroom, and the typical secondary school curricuium demands that students be exposed to *Romeo and Juliet, Julius Caesar, Macbeth,* and a few other time-tested favorites. However, one of the most rewarding works of Shakespeare to teach, *The Merchant of Venice*, is also one of the most difficult; indeed, it has been called "the most scandalously problematic of Shakespeare's plays" (Danson 2).

The greatest problem in teaching *The Merchant of Venice* is the obvious one, "That Shylock, who needs careful examination, may emerge for the immature reader as an ugly caricature of his race" (Evans 256). It can be frightening to expose students to such a play in our post-Holocaust world, and *The Merchant of Venice* is rarely taught in today's classrooms because of this reality. Although many recent critics believe that the play is hardly about anti-Semitism, the teacher should not avoid discussion, in prereading, of the superficial anti-Semitic sentiment which pervades the play. He can explain that perhaps Shakespeare did share the prejudices of his own day, but that many readers believe Shakespeare rises above these biases and may in fact even be defending the Jews in his play. The "Hath not a Jew eyes" speech (III.i) can be the centerpeice of such an interpretation. The teacher can share with the students that since no, or at least few, Jews lived in England in the time of the Renaissance, Shakespeare was merely drawing on traditional comic folk tales for his Jewish villain. Many critics also find that Shakespeare is actually attacking not the Jews but the Puritans of the day--and Shylock is certainly Puritanical--through the character of his usurer.

One reason that today's criticism largely ignores the Christian-Jewish struggle in the play is that it seems only symptomatic of a more gripping power struggle, a class conflict between an aristocratic elite and a representative of emerging capitalism. Viewed in the context of this larger battle, the anti-Semitic rhetoric of the Christian nobles appears as a strategy of mystification designed to make an economic fight look like a righteous religious one. Since this question of economic conflict is central to the play, it responds extremely well to Marxist interpretation, one of the approaches explored in this guide.

The Merchant of Venice is also fundamentally about another kind of power struggle, one between the sexes. As Shylock tries to assert himself economically in the oppressive realm of aristocratically controlled Venice, Portia wrestles with her place and identity in the midst of a harshly patriarchal society. Portia's story, therefore, comes alive through a feminist reading, another approach this guide outlines in dealing with the play. Paradoxically, Portia is an oppressor in her class relations and oppressed in her gender relations, and her situation is interesting in light of feminist approaches which also look at the context of class.

In addition to the problem of teaching a play which seems anti-Semitic on the surface, the other major problem in teaching *The Merchant of Venice* is that it does not seem to fit comfortably into either the tragic or comic mode. Students--and audiences--are often uneasy about this "failure" of the play. An archetypal approach, demonstrated in this guide, is rewarding in an examination of the weaving of both tragic and comic elements in the play. Students are then usually able to appreciate Shakespeare's genius in devising such a carefully balanced plot which pulls in two different dramatic directions.

Potential of the Work. The experience of many teachers has shown, though, that middle-class white teenagers have done little thinking about class struggle and gender struggle. The teacher who takes the Marxist and feminist approaches to the play should be prepared for some frustration when asking students to explore class and gender issues in their own backgrounds. However, the work holds great potential for initiating students into discussion of these conflicts which will play important roles in their adult lives. A teacher using this guide can use all of the approaches demonstrated for involving a class in a rich and varied experience with *The Merchant of Venice*.

Challenges for Adolescent Readers. In his book, Evans suggests that only juniors and seniors in high school should study *The Merchant of Venice* (256). His assessment is correct because a great deal of maturity is needed to handle the "Shylock problem," or the problem of Shakespeare's seeming anti-Semitism. (However, one should be sensitive to the possibility that some students and parents may still be offended by the play.) In addition, students at this more advanced level can best appreciate Shakespeare's success at writing a "tragi-comedy" if they already have a familiarity with more typical Shakespearean works in the tragic and comic modes. Older students are also best able to understand that characters in literature do not always tell the whole truth; in the Guide for Reading (A) and (B) for the feminist and Marxist approaches, students will have to look beneath what the characters say to ulterior motives, and desires to subvert authority. Many of the activities in this guide require keen analytical skills and are therefore aimed at perhaps the level of the brightest senior students.

Suggested Instructional Objectives

After reading *The Merchant of Venice*, students will be able . . .

1. to understand that gender roles are culturally determined and are operative in both life and literature (Feminist)
2. to identify gender stereotypes, the role of patriarchy, and the subversion of patriarchal control in a piece of literature (Feminist)
3. to understand the basic tenets of Marxism and that class conflict is often a fundamental element of life and literature (Marxist)
4. to identify in a piece of literature class conflict and the myths by which an elite holds economic power (Marxist)
5. to recognize that literature, and indeed much fine and popular art, is often composed of archetypal elements arranged in patterns (Archetypal)
6. to identify the basic archetypal patterns of tragedy and comedy in a piece of literature (Archetypal)

Prereading and Postreading Activities

General Prereading Activities.

Any good general prereading will involve some or all of the following activities:

1. Students will research (short topics) and report in groups on theater history, publication history, period in Shakespeare's career when *The Merchant of Venice* was written, etc.
2. Students will listen to a rabbi and/or minister lecture on the Jewish and Christian faiths. Students should be able to distinguish differences in Old Testament and New Testament thought.
3. Many critics believe Shylock's downfall is due to his unswerving legalism. Students will read and discuss e. e. cummings' "when serpents bargain for the right to squirm" as an attack on legalism. They will write journal entries about their own feelings about legalism--such as "Are you a rule-following, order-loving person or an impulse-following disorder-loving person?"

4. The teacher will lecture on anti-Semitism and the history of Jews, especially in England. Students will explore anti-Semitic folk ballads, such as "Hugh of Lincoln," and Chaucer's "The Prioress' Tale." Students may view films about the Holocaust and respond in journals about reactions to anti-Semitism and other forms of prejudice.

5. Teacher will present possibilities for the play as anti-Semitic or as one which is sympathetic toward the Jews.

6. Students will read folk tales which include motifs which appear in *The Merchant of Venice*, such as the three caskets theme, the disguised wife who saves her husband, and others. To understand Shakespeare's incorporation of folk motifs in his plots, students will write creative narratives which include several of the folk motifs studied.

Feminist Approach

Prereading Activities.

1. Students will brainstorm gender roles in groups, making lists of "male" and "female" personality traits, and will share their ideas with the whole class.

2. Students will explore society's stereotypes of men and women; the teacher may wish to have the students look at magazine advertisements to find evidence for their opinions.

3. The teacher will explain the concept of patriarchy and discuss how literature sometimes subverts patriarchal control. Students might read and discuss Adrienne Rich's "Aunt Jennifer's Tigers" in this context.

4. Teacher will lecture on the patriarchal society of Elizabethan England. Good reference books for this topic are:

    A. Boulding, Elise. *The Underside of History: A View of Women Through Time*. Boulder, Colorado: Westview, 1976.

    B. Henderson, Katherine U. and Barbara F. McManus. *Half Humankind: Contexts and Texts of the Controversy About Women in England 1540-1640*. Chicago: University of Chicago Press, 1985.

    C. Stone, Lawrence. *The Crisis of the Aristocracy 1558-1641*. Oxford: Clarendon, 1965.

5. Students will complete Guide for Reading (A).

Postreading Activities.

1. Students will write journal entries on the following topics:

   A. Do you submit to or subvert society's gender roles? What are the dangers and difficulties involved in either alternative?

   B. Is Portia a good role model for women?

   C. How do Jessica and Nerissa serve as foils to Portia?

   D. What gender stereotypes operate in this play? How are they perpetuated?

   F. What are the men like in *The Merchant of Venice*? How is their behavior and thinking different from that of Portia and the other women? Are the men admirable?

2. Responses to Guide for Reading (A) will serve as a basis for discussing Portia's relationship to patriarchal authority. Students should be able to see the tension in most of these scenes and events by looking closely at the text, as Portia often submits to patriarchal control while voicing her complaints to other women, particularly Nerissa, or speaks ironically, as she perhaps does when she gives herself to Bassanio. Portia also subverts patriarchy and upholds mutuality in the trial scene, but in a sense submits to patriarchy since she disguises herself as a man. The "ring trick" is often thought of as a way for Portia to say symbolically (as the ring usually stands for chastity) that she expects Bassanio to take his marriage bond seriously and that she is able to guard her own sexual purity. See Novy's *Love's Argument* for a good feminist interpretation of the play.

3. Students will work in pairs and create a short play. They will imagine Portia and Bassanio ten years after the end of *The Merchant of Venice*. What is their relationship? Is it one of patriarchal control or one of mutuality?

Evaluation.

1. Students will write a formal essay on the rule of patriarchy and the attempts to subvert it in *The Merchant of Venice*.

2. Given a summary of another Shakespearean work, such as *Twelfth Night* or *A Midsummer Night's Dream*, students will discuss the conflict of patriarchy and mutuality in the work. (If time is available, students could read the whole work.)

Marxist Approach

Prereading Activities.

1. Students will brainstorm what they know about Marxism as a philosophy and will report to the class. The teacher will lecture on some of the basic ideas of Marx.

2. The teacher will lecture on economic history of England in Shakespeare's time (and perhaps some on the history of Venice since many critics now believe the Venetian setting to be significant in its economic context). Particular attention should be paid to the issue of usury. Good references for this information are:

   A. Hegudus, Geza. "*The Merchant of Venice* and Civil Law in the Renaissance." *The New Hungarian Quarterly* 5.3 (1964): 33-44.

   B. Poznar, Walter. "Shylock and the Social Order." *Centennial Review* 26 (1982): 302-11.

   C. Siegel, Paul N. *Shakespeare in His Time and Ours*. Notre Dame: University of Notre Dame Press, 1968.

3. The teacher may wish to reinforce the idea of class conflict by creating three "classes" in the classroom--an aristocracy, a bourgeoisie, and a working class. Perhaps the groups could sit separately in different parts of the room. The teacher may reward and penalize the "classes" of students. For instance, the teacher may give the "aristocracy" many extra privileges and rewards, the "bourgeoisie" a few privileges and rewards, and no privileges or rewards to the "working class." One may even assign homework according to the class structure--none to the aristocracy, some to the bourgeoisie, a lot to the working class. Teachers will have to be creative when choosing this option.

4. The teacher will help the students by explaining the social structure of the play in advance: Portia and Bassanio are aristocrats; Antonio is a high bourgeois closely allied to the aristocracy (or a noble who has begun to involve himself in trade); Shylock is a bourgeois capitalist; and Launcelot Gobbo and his father are working class representatives.

5. Students will complete Guide to Reading (B).

Postreading Activities.

1. Responses to the Guide for Reading (B) will serve as the basis for discussion of the fictions. Frank Whigham's article "Ideology and Class Conflict in *The Merchant of Venice*" and Elliott Krieger's *A Marxist Study of Shakespeare's Comedies* both deal with the fictions by which the aristocrats seek to control economic rivals. Other myths include that they are morally superior to grubbing for money, that their dispute with Shylock is a religious or moral issue and not an economic one, that the "democratic" law of Venice protects the rights of all classes, etc. Students may have difficulty finding these fictions and may have to be trained to identity them.

2. Students will act out the trial scene (Act IV) in groups. They will respond in journals to the following questions:

   A. Are both Shylock and Antonio to blame for the hostility between them?

   B. Are you happy with the sentence passed on Shylock? Did he get what he deserved?

3. Students will respond to the following question after reading Act V: The participants in Act V discuss the feeling of universal harmony they find at Belmont. Do you note any tension in the ending of the play which would undercut this harmony?

4. Students will respond to the following question: The aristocrats seem greatly distressed about Shylock's values. What does he value? Are his values like those of a modern-day businessman?

5. Students will respond to the following question: Do you sense class struggle in your own life? How? In your journal, describe your feelings experienced during the time you were placed in a certain class. (Prereading #3)

6. Students will respond to the following question: Do Bassanio and Portia really love each other, or is theirs a love born of economic necessity? Do people today marry for love or money?

7. Students will listen to the song "Bourgeois Blues" by the black blues singer Leadbelly, a song about class and racial oppression. Students will discuss in groups the similarities and differences between Leadbelly's experience and emotions and those of Shylock in the play.

Evaluation.

1. Students will read Arthur Miller's *Death of a Salesman* and compare Shylock and Willy Loman. Students will write a formal essay about the following kinds of questions: How are they both oppressed by an economic elite? Are their values and convictions similar or different?

2. Students will write a formal essay on the following topic: In the feminist interpretation of the play, Portia was considered to be oppressed by the male elite. How does her position change as she is considered in a class context? Is she oppressor or oppressed in a Marxist reading?

Archetypal Approach

Prereading Activities.

1. Teacher will present simplified outlines of the archetypal patterns of tragedy and comedy, outlined by Northrop Frye in his essay "Theory of Myths" from *The Anatomy of Criticism*. The basic outlines of the most fundamental tragic and comic plots are:

   Tragedy

   A. The story is serious and a complete action.

   B. The story involves a great man, usually a king or ruler.

   C. The man commits a specific error due to a personality flaw.

   D. The man does not realize his error at the time he commits it.

   E. The man suffers a downfall because of the error.

   F. The man repents of his error/flaw and comes to a greater understanding of himself or the world.

   Note: The teacher will also discuss the variation of Shakespearean tragedy; for example, in Shakespeare the protagonist is often aware he is committing an error.

   Comedy

   A. The story is about love.

   B. The story centers around a young man and young woman.

   C. Blocking characters, such as parents, form an obstacle to the young couple's desires.

   D. The young couple rebels.

   E. The young couple escapes to a "green world," where they consolidate their strength and usually find someone to help them or make their fortunes.

   F. The young couple return to defeat the blocking characters.

  G. The story ends with festivity and the formation of a new society.

2. Students will search for these archetypal patterns in plot summaries created by the teacher. These summaries should be about the length of a short paragraph and should contain some or all of the archetypal elements.

3. Students will search for these patterns in narrative songs and in movie and television plots.

4. It would be ideal if students had recently studied one Shakespearean tragedy and one more typical Shakespearean comedy, such as *A Midsummer Night's Dream*, before undertaking *The Merchant of Venice*.

5. Students will be asked to complete Guide for Reading (C).

Postreading Activities.

1. Responses to the Guide for Reading (C) will serve as the basis for discussion of archetypal plot elements of tragedy and comedy. Undoubtedly, Shylock is the hero of a reading of the play as tragedy. Archetypal tragedy centers on the individual, and Shylock is not only unique but isolated. He is different from the rest of the characters in race, religion, class, and values. Does the play focus on his individual battle rather than on the society of the Christians? Students need to consider that question. They should also find the following tragic elements in the play:

   A. The story is indeed serious and complete. Students should be able to support this easily with the text.

   B. Shylock is certainly not a great man in the sense of a ruler, but is he is a great man in any other ways? Is he admirable or dignified at all? Students should explore this question and read Miller's essay "Tragedy and the Common Man" as a postreading activity. See #3 below.

   C. Shylock's personality flaw could be his love of money, his desire for revenge, or his strict adherence to law. His specific error is his denial of compassion to Antonio in the face of overwhelming social pressure.

   D. Students can debate the question of whether Shylock realizes his mistake or not. Many critics believe he is blinded by hubris in the trial scene and so does not realize that he is making a costly error.

   E. Students should be able to find evidence that Shylock suffers a downfall.

F. Does he repent? He seems dissatisfied with the outcome of the trial, and we are given no indications that he has reformed.

2. The play is, of course, generally considered to be a comedy and contains many comic elements. Students should be able to locate the following archetypal patterns of comedy:

   A. It is about love, principally that of Bassanio and Portia.

   B. Bassanio and Portia are the young couple.

   C. Students can debate whether Portia's father, who devised the casket scheme, is the principal blocking figure, or if Shylock is really the one who poses a threat to their happiness. Perhaps the story has two main blocking figures.

   D. Portia does not rebel against her father--except in her complaints--but Bassanio rebels against the social restriction of his poverty. Both rebel against Shylock's authority.

   E. The green world is undoubtedly Belmont. Students should identify the harmonious and carefree atmosphere associated with that place. They should particularly focus on the first scene of Act V to make this case.

   F. Students should focus on the trial scene to examine the defeat of Shylock.

   G. Festivity occurs in Act V.

   H. A new society is seen to be forming around the three couples in Belmont. The sexual jokes and discussion hint that they will have children who share the values of the new society.

3. Students will read Arthur Miller's essay "Tragedy and the Common Man" and the teacher will lecture on *common man* or *bourgeois tragedy*. Students will discuss if *The Merchant of Venice* can be more easily seen as this type of tragedy rather than one which is more typically Aristotelian or Shakespearean.

4. Students will examine other archetypes in the play under the teacher's direction. The play abounds with archetypes found in folklore and throughout literature.

Evaluation.

1. Students will write a formal essay on the following topic: Northrup Frye wrote, "*The Merchant of Venice* seems almost an experiment in coming as close as possible to upsetting the comic balance. If the dramatic role of Shylock is ever so slightly exaggerated, as it is when the leading actor of the company takes the part, it is upset, and the play becomes the tragedy of the Jew of Venice with a comic epilogue" (165). Agree or disagree with Frye. Is the play a delicate balance between tragedy and comedy, or is it clearly weighted toward one of those modes? How does the audience's or reader's perceptions of Shylock alter the understanding of the play as a tragedy or comedy?

2. Teacher will give a test in which students analyze a plot summary for archetypal tragic and comic elements. Students will argue that the summary is primarily a tragedy, primarily a comedy, or a balance of both.

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Guide for Reading (A)

The Merchant of Venice

Feminist critic Marianne L. Novy finds that a major conflict in Shakespeare's plays is between patriarchy and mutuality, or the idea that men and women have equal abilities and rights (38). A feminist interpretation of the play would focus on Portia, who both submits and subverts patriarchy, and who is both attracted to mutuality and rejects it. Use the following chart to examine Portia's relationship to patriarchal authority.

Scene or Event	Does Portia submit to or subvert patriarchy? How?	Does Portia uphold or reject mutuality? How?
Act I, sc ii Discussing the suitors		
Act II, sc i Discussing the casket scheme		
Act III, sc ii Committing herself to Bassanio		
Portia's ability to rule Belmont		
Act IV, sc i The trial scene		
Act IV, sc ii and Act V The "ring trick"		

Guide for Reading (B)

The Merchant of Venice

In *The Merchant of Venice* one group is firmly in control of the right to control money--the Christian aristocrats. One of the ways they perpetuate their control of wealth is by creating a group of fictions which they try to make Shylock, and one supposes any economic rival, believe. During your reading, examine these fictions, keeping a four-columned list with the following headings:

I. The aristocrats' fiction

II. Evidence in the text

III. The truth

IV. Shylock's reaction to the fiction

An example would be:

I. The aristocrats proclaim they believe in the quality of mercy.

II. This is evidenced, among other places, by Portia's mercy speech, Act IV, sc. i.

III. The truth is that the aristocrats do not believe in mercy, or at least they do not extend it to someone outside of their class. Their dealings with Shylock are evidence of this; for example, Antonio has constantly antagonized Shylock. He spits upon Shylock and calls him names. The trial scene shows that the Christians do not truly believe in mercy. They escape a legal contract on a technical quibble, take away half of Shylock's money, order him to will away the other half on his death, and then they force him to convert. Although they proclaim to render mercy, their actions are not at all merciful.

IV. Shylock's reaction to their fiction about mercy is to disbelieve it. His strongest condemnation of their hypocrisy about mercy comes in Act III, sc. i: "If a Jew wrong a Christian, what is his humility? Revenge! If a Christian wrong a Jew, what should be his sufferance by Christian example? Why revenge! The villainy you teach me I will execute and it shall go hard by the instruction" (III, i, 65-69).

Guide for Reading (C)

The Merchant of Venice

1. Use the following chart as a guide for finding archetypal plot elements of tragedy in *The Merchant of Venice*.

	Serious	Great Man	Error/ Flaw	No Recognition	Downfall	Repentance/ Understanding
Is this archetypal element present?						
Find a specific line or scene as evidence of this archetype						

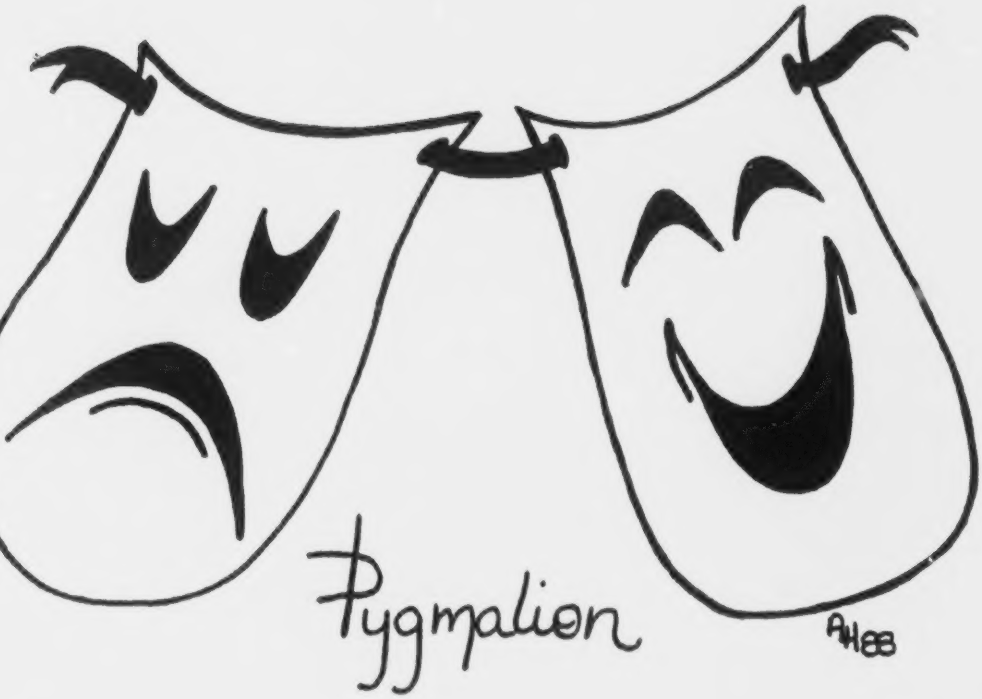
2. Look for archetypal elements of comedy in the play, using the following chart as a guide:

Is this archetypal element present?

Love	Young Couple	Blocking Characters	Rebellion	Green World	Defeat of blocking characters	Festivity	Society

Find a specific line or scene as evidence of this archetype.

Love	Young Couple	Blocking Characters	Rebellion	Green World	Defeat of blocking characters	Festivity	Society


Pygmalion
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PYGMALION

George Bernard Shaw

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Overview

Critical Commentary. George Bernard Shaw's influence on later English dramatists has been immense. Considered the foremost English playwright since Shakespeare, he was awarded the Nobel Prize for Literature in 1925. Born in 1856, just before the American Civil War, his creative life spanned the Victorian and modern eras including two world wars. A largely self-educated man, Shaw learned much about music from his mother, an aspiring singer and music teacher, and became the most influential music critic of his day. In the 1890s, after coming to the defense of Henrik Ibsen, the Norwegian playwright, whose plays Shaw greatly admired, he also became London's wittiest, most influential drama critic.

Ibsen's unsparing criticism of middle class life revealed to Shaw the potential impact of drama on society. Influenced by Ibsen, he began to write plays that raised issues of contemporary social and moral importance. At first his plays were considered too controversial for English audiences because they dealt with problems considered unmentionable in polite society and unsuitable for stage presentation. Disappointed by not having his plays produced, he began to publish his plays to be read, and he began to write long prefaces that dealt in depth with the issues of the play.

While Shaw's plays deal with issues of social importance and were designed to shock or to provoke the audience into action, they are comedies of ideas in the tradition of Moliere, presenting complex and often controversial themes within the framework of entertaining plots, appealing and unpredictable characters, and witty dialogue.

His plays often provoked controversy and even censorship, but none has been so mistreated or misinterpreted as *Pygmalion*. Although Shaw claimed that his purpose in writing the play was to make the public aware of the importance of phonetics, he subtitled his play "A Romance." Actors, directors, and audiences immediately assumed that this meant that the play would end happily and that the leading characters would wed and live happily ever after.

However, Shaw's Professor Higgins and Eliza Doolittle are not the traditional romantic couple, nor does Shaw provide a conventional romantic ending to the play. Textually, no line or stage direction even remotely suggests that Eliza will choose Higgins over Freddy.

Beerbohm Tree, who played Higgins, and Mrs. Patrick Campbell, who played Eliza in the 1914 London premiere of the play, did not like Shaw's ending. They deliberately ignored Shaw's instructions, and at the end of every performance, Higgins threw flowers to Eliza, suggesting a romantic attachment that would lead to marriage. Influenced by Tree and Campbell, audiences preferred the more romantic ending, and Shaw could not change them even with his prose epilogue, which he published in 1915. In the epilogue to the play, Shaw said that it is called a romance because the transfiguration it records seems exceedingly improbable, and he goes on to explain at length why Eliza would not marry Higgins.

In 1938, ignoring both the epilogue and Shaw's film script, Gabriel Pascal gave movie audiences an ending in which a seemingly contrite Eliza returned to Higgins. In the musical version of the play, *My Fair Lady*, and in the movie that followed, Higgins declares a romantic interest at the end, leaving the audience with no doubt about the outcome.

The misinterpretations of *Pygmalion* are understandable when we recognize that the confusion over the last moments of the play comes largely from the conflicting myths which Shaw borrowed and adapted in writing his play. Unable to identify the controlling mythic pattern and remembering that the Pygmalion myth ends in marriage, actors as well as audiences were unprepared for and unsatisfied with Eliza's decision to leave Higgins and marry Freddy.

In *Pygmalion*, Shaw uses elements of the Pygmalion legend and the Cinderella fairy tale, themes from medieval morality and modern melodrama, a hero's quest and a pilgrim's voyage of the soul, changing them all to suit his artistic purposes. The action, settings, lighting, story, comedy, myths, and social commentary all aim at the expression of an archetypal pattern in which a soul awakens to true self-realization and a hero completes his quest to rescue the fair maiden from the grasp of the monster, poverty.

In Ovid's version, Pygmalion is a gifted young sculptor of Cyprus who is repelled by the faults of mortal women. Telling himself that his art is enough for him, he resolves never to marry. Yet he so desires a feminine ideal that he devotes his genius to carving an incomparably beautiful maiden out of ivory. He dresses the statue in beautiful robes and adorns it with jewelry. Without breath, however, the beauty is incomplete and the ideal not fully realized. He prays to the gods, and Venus instills life into his creation. Pygmalion's desires are thus fulfilled, and he is united in marriage with his living ideal.

The story appeals to all who are to some degree disillusioned by humanity and seek an ideal. The play offers a close parallel to this appealing level, and the associations of the myth instill a sense of magic into the play's action. Like Pygmalion, Higgins harbors a degree of misogyny and seeks to create an ideal in Eliza. Though he is an artist in his sense of dedication, he is a cerebral one, and his final proposed union is intellectual, not physical. Parallel to the legend, he creates his ivory statue by Act III, decking it in fashionable clothes and jewels, and the god of Eliza's psyche (urged, in part, by Venus) breathes life into it by Act IV, giving her a sudden clear vision of her Pygmalion. However, the creator and the created are out of tune, one existing in a world of intellectual austerity and the other inhaling a vibrant sense of being and seeking emotional fulfillment. The attraction of opposites is held in suspension by the stubborn independence of each, and the play ends in tension, not resolution.

Contrapuntal to the myth are the associations with the Cinderella fairy tale. A ragged dirty waif who is magically elevated to high society, a cruel stepmother, a coach, a midnight hour of reckoning, slippers, and a desperate deserted gentleman are integral details of both plots and provide both with the exuberance of romance. There is even a doubling of the "test" as there is in Perrault's version of the tale. But Shaw converts the legend to his own artistic ends. The incidents are jumbled chronologically, reapportioned, changed in context, and they involve variant emotions and significance. Most important, the ball scene is omitted from the play because the emphasis here is not on the fairy tale climax of the triumphant "test" but on the social and personal ramifications of the real world to which Eliza must adjust after the test, not the least troublesome of which is a recalcitrant prince charming (Berst 200-201).

Less obvious is a medieval morality element. Eliza in Act I is breaking the little Chain of Being which assumes that flower girls do not hire taxis, and the presence of an Old Testament God may be implied in the lightning that flashes as she bumps into Freddy, as well as in the church bells which remind Higgins of charity. The profound morality test comes in Act II. Here Eliza is the Tempted, most notably in terms of innocent Eve--"I'm a good girl, I am" (524). (Page numbers from the play are from the *England In Literature*, Scott, Foresman, edition of the play.) She is suffering from the sins of curiosity and ambition, lured on by Satan Higgins. The symbol of the temptation is a chocolate, taken from a bowl of fruit, the implications of which are nearly biblical: here is a sweet from the tree of knowledge of good and evil, a psychedelic goody leading to semi-divine worlds beyond the imagination, offered by a diabolically clever and seductive tempter whose intentions are entirely selfish.

The temptation is also evocative of the Faust legend. In desiring language lessons, Eliza seeks the knowledge and power of the upper classes, a presumptuous aim. Eliza forfeits her flowergirl's soul to visions of climbing beyond her station. Higgins becomes Mephistopheles, who has the power to make this possible and who maneuvers through his own self-interest to render the prospects enticing. Eliza's damnation is in her awareness in Acts IV and V that her former values were unreal and that heaven has eluded her, and she cries, "What's to become of me?" (549).

But once again there is a typically Shavian twist in *Pygmalion*. The fear of Old Testament damnation in Act II and the despair of the last two acts are overcome by the enlightenment at the end. Medieval patterns and inhibitions are shattered as Eliza recognizes the devil for what he is ("Oh you are a devil" [561] and breaks free in an assertion of individual genius and independence (Berst 203).

Act II also alludes to a contemporary sentimental, melodramatic fiction. From Eliza's point of view as a poor, good girl, she is in dire danger of being compromised by a rich, unscrupulous gentleman, a vile seducer. Doolittle enters as the melodramatic father of a ruined daughter, demanding satisfaction, anticipating the worst, and, in an ironic turn, is deflated and disappointed that it has not occurred.

As the mythology and didacticism provide an imaginative, provocative reference behind the scenes, there is an even deeper level which emerges from the action--that of Eliza's evolving consciousness. Eliza's story evokes the overtones of a magic metamorphosis but also maintains a sense of reality by closely tracing a pilgrim's progress of the soul. Shaw presents her spiritual growth act by act in carefully plotted, psychologically sensitive, progressive stages, and he complements these stages with special effects of setting, lighting, and time (Berst 202-204).

In wishfully pushing Higgins and Eliza toward marriage, actors, directors, and audiences impose the conventions of archetypal comedy on the structure of Pygmalion. In the archetypal comic plot, blocking characters and obstacles are overcome by the lovers, whose marriage at the end of the play signals the reconciliation and renewal of society.

To find the mythic model for Pygmalion, we must look beyond the conventions of comedy with its devices of trickery, deceit, and coincidence to the conventions of archetypal romance. The structure of this archetype is built around the hero, the possessor of great power. Henry Higgins is much more the hero than the lover. Linguistic knowledge and skills are the great weapons which Higgins uses to defeat evil and improve society. When he first meets Eliza, she is in the clutches of the monster poverty, which was to Shaw the greatest modern demon. Higgins cannot kill this monster, but he can use his powers to free Eliza from its grip. Just as the classical hero received help from the gods and from friends, Higgins receives help from his mother and from Colonel Pickering. Higgins supplies the technical skill and the discipline, but his assistants give Eliza the necessary qualities of common sense and humanity. While the hero often receives a woman as the reward of his labors at the culmination of his quest, celibacy also has its models in many of the gods and mythic heroes who avoid marriage to devote themselves to their missions. Higgins is devoted to science, which is a modern quest to improve life, to rid the world of weakness and evil. Having freed Eliza from the monster, he can move on to further adventures (Valency 41-44).

The transformations we see in the last act of *Pygmalion* are a basic mythic motif. When we recognize the play as a retelling of an archetypal transformation, we can see that Shaw gave the first part of the play to Higgins, but reserved the last for Eliza. She was not to be a reward for the hero, a slipper-fetcher and house manager; the flower girl was changed into a strong and independent woman--a woman equal to the hero.

By identifying the original or archetypal plots of the mythic elements of the play, and by examining the changes Shaw made to make these mythic elements seem plausible in a realistic setting, students will become aware of the relationship of the play to its archetypal beginnings. This awareness will lead them to understand that the answer to why Shaw ended the play the way he did is in the play itself. Higgins' experiment has succeeded so well that Pygmalion loses his Galatea. He has created a masterpiece, an independent woman, out of a frightened, easily-dominated flower girl. Once Eliza realizes her own worth, she is no longer a prisoner of social pressure or social prejudice or the morality of social appearances--she is free. To have her indicate in any way that she will marry Higgins would indicate that the experiment had not succeeded. He would have changed her physically, but not spiritually, and in the end she would still be a flower girl at heart.

Since Shaw's plays were designed to lead his audience into a greater awareness of the unthinking ways people live, reader response techniques provide an ideal way for students to examine their own ideals in light of the didactic messages of play concerning social equality, the rights and social position of women, and relationships between men and women, appearance and reality, and language and individual identity.

Potential for Teaching. *Pygmalion* seems a play ready-made for English teachers. It is included in many anthologies for high school seniors, so it is readily available, and implicit in the play is the message that if you speak good English you will be popular and successful.

Before placing too much emphasis on this aspect of the play, it might be wise to remember that the wonderful changes in Eliza were brought about by her being the sole student of an expert in linguistics twenty-four hours a day for six months, that he also had kind helpers with unlimited funds to spend, and, last but not least, that Eliza was a bright, highly motivated student.

Pygmalion, however, is rich in possibilities for teaching far beyond the usual treatment in high school textbooks. The inconclusive ending of the play can only be understood not by recognizing the importance of good grammar, but by grasping something about the literary nature of the play. In that irritatingly indecisive ending lies *Pygmalion's* unique potential for illustrating some of the peculiar qualities of literature.

Using the techniques of literary criticism, the students will come to understand the mythic and social roots of the play and the reasons that Shaw may have ended the play the way he did. Perhaps students will also learn that to analyze a play does not destroy the play, but rather enhances the enjoyment of it and that understanding the fundamental message beneath the action can lead them to examine the ways in which they judge others by appearance and language.

Videotapes of the 1938 film and the musical *My Fair Lady* are both available and provide an excellent opportunity for students to see how the misinterpretations changed the play and provide many opportunities for discussion and comparison.

Challenges for Adolescent Readers. As long as he lived, Bernard Shaw refused to allow any of his plays to appear in school textbooks. Asked once for permission to include a scene from *Saint Joan* in an anthology, Shaw exploded: "NO! I lay my eternal curse on whomsoever shall now or at any time hereafter make schoolbooks of my works and make me hated as Shakespeare is hated. My plays were not designed as instruments of torture. All the schools that lust after them get this answer and will never get another from G. Bernard Shaw" (Harvey 1234).

Bernard Shaw wrote his plays to be read. There is a wealth of material within the play itself to help students understand and to visualize the action. However, students may have some difficulty with the British vocabulary and dialect. The play should not become an instrument of torture, but a means of increasing self-esteem as students use their skills to uncover the archetypes and myths in the play and as they come to realize that they, like Eliza, have only to believe they are as good as anyone else to take control of their own lives.

Suggested Instructional Objectives

After reading *Pygmalion*, the students will be able to . . .

1. examine their own attitudes toward using language and appearance as a means of judging people
2. recognize that the real answer to why Shaw ended the play as he did is in the play itself
3. trace the elements of medieval morality within the play
4. connect the contemporary mythology of melodramatic, romantic fiction of the events in the play

5. compare the mythic events to the dramatic events of the play
6. identify the jumbled elements of the Cinderella fairy tale in the play
7. explain how the conventions of archetypal romance form the mythic model for Higgins as hero
8. identify the different stages of Eliza's archetypal development
9. analyze the transformations in the last act of *Pygmalion* as basic myth motif
10. trace the Pygmalion myth within the play and recognize the changes made by the playwright
11. recognize that the fundamental message beneath the action is the hollowness of social distinction and the importance of the individual personality which such distinctions obscure.

Prereading Activities

1. Collect pictures of people from magazines and newspapers that show a variety of activities and dress. Make sure that you have one picture for each student in the class. Number the pictures so that students may record their observations and refer to the pictures and the written responses later. Give one picture to each student in the room. Using their journals, students should write one or two sentences about their impression of the person in the picture. Allow a minute for the students to complete their responses; then ask them to pass the pictures to the student behind them and to continue recording impressions and passing the pictures until everyone has a response for every picture. When everyone has responded to every picture, discuss the observations with the class. What things did they look for in the picture? How did this influence their responses? What do they really know about the people in the pictures? How do we use these same kinds of impressions in daily life? Do we separate people into groups on the basis of some of these observations? After the discussion, have students write in their journals about how they might appear to others who respond to them on the basis of first impressions.

2. Tape a few lines of conversation from a variety of people (television or radio talk shows might be a good source). Ask students to write one or two sentences in their journals describing as well as they can the person who is speaking. From what part of the country does the speaker come? What does the speaker's choice of language and mode of speaking reveal about him or her? Discuss the responses with the class. What influenced their responses? How would we use this information to respond to people in daily life?

Would any of the speakers be discriminated against in a social situation or a work situation? After the discussion, have students write in their journals about how others might judge them on the basis of their speech.

3. Have each student bring a picture from a magazine that represents his or her ideal boyfriend or girlfriend. Students should glue the picture in their journals on a left hand page: Imagine for a moment that a goddess heard you wishing that the person in the picture would really appear beside you and that she granted your wish. In your journal describe what happens next. Allow some time for sharing in small groups. How many of the stories are of the "happily ever after" type? What other types of stories were produced?

4. Have students write the story of Cinderella as they remember it in their journals. When they have finished, have them get into small groups and share what they have written and discuss the differences and the similarities in the plots, characters, and actions of the story.

5. Use the vocabulary worksheet (Appendix A).

Postreading Activities

The following may be done as individual assignments or projects or used as group activities with the results being shared by all.

1. Use the worksheet in Appendix B to uncover the elements of the Cinderella story in the play.

2. Using the "Biopoem," "I Am," and "You Are" formats for poetry, create a book of poems describing the characters in the play, how they are viewed by others, and how they change during the play. Give your book a title and dedicate it to one of the characters in the play. You may include poems about and by any characters in the play, but you should include the following:

   Biopoems: Eliza and Higgins. I Am Poems: Eliza after Act II, at the end of Act IV, and at the end of the play. Doolittle in Act II and Act V. Higgins in Act II. You Are Poems from Eliza to Higgins, and to Pickering.

Biopoem

Line 1. First name

Line 2. Four traits that describe character

Line 3. Relative ("brothers," "sisters," "daughter," "son") of ___

Line 4. Lover of _____ (List 3 things or people)

Line 5. Who feels _____ (3 items)

Line 6. Who needs _____ (3 items)

Line 7. Who fears _____ (3 items)

Line 8. Who gives _____ (3 items)

Line 9. Who would like to see _____ (3 items)

Line 10. Resident of _____

Line 11. Last name

I Am Poem

Substitute the words "You Are" for "I Am" and follow the same pattern for the "You Are Poems."

Line 1. Begin with the words "I am"

Line 2. Write three nouns about which the character has strong feelings. Begin each with a capital letter.

Line 3. Write a complete sentence about two things that the character likes.

Line 4. Begin with three nouns that describe qualities he likes to see in other people; end the sentence with the words "are important to (the character's name)."

Line 5. Write a sentence containing a positive thought or feeling.

Lines 6 and 7 Write a sentence in which you show something negative in the character; however, the sentence must finish by showing that out of something bad can come something good. Use the word "but" to link the bad and good.

Lines 8,
9 and 10. Each line is a short sentence relating something about which the character has strong feelings--likes or dislikes. These likes do not have to relate to each other or to the previous lines you have written.

Line 11. End the poem with the character declaring these words, "This is me. I am!"

3. Using colored paper, pictures and bits of lace and ribbons, create a family album for Eliza. Use the lace and ribbons to frame the pictures, and write captions for the pictures that relate to the various states and events in her life.

4. Imagine you are Eliza. Write a diary that begins on the night the play begins and that reflects her feelings and thoughts during the time covered by the play.

5. Act II contains many of the elements associated with melodramatic romance novels. Imagine that you are a new editor at Harlequin who has been assigned to prepare a sales promotion for a book that is based on the events in Act II. Design the cover for the book. On the front use pictures cut from magazines to entice people to buy the book. Give the book a title. On the inside flaps of the cover, write a brief description of the characters and the plot. On the back, write a description of the author.

6. The structure of the archetypal romance is built around a hero, the possessor of great power which he attains form his semi-divine birth or from divine favor. With this great power the hero performs wondrous deeds, defeats evil forces and thereby ensures the well-being of society. He is rewarded and often goes on to new adventures. Assume that you have been hired to write the pilot of a TV archetypal romance based on this play. Describe the hero (Higgins), his great powers, his "divine" helpers, and the maiden to be rescued from the Monster of Poverty. As the episode ends, will he be rewarded and live happily ever after, or will he like Superman and other legendary heroes, go on to more and greater adventures?

7. Medieval morality assumed "once a flower girl, always a flower girl" and that to attempt to change was to break the Chain of Being and to surely bring down the wrath of God. Find evidence in the play that alludes to the presence of an Old Testament God and the temptation of sin. Does the temptation result in damnation or enlightenment for Eliza?

8. Evelyn Underhill in her book *Mysticism* outlines a "composite portrait" of the mystic path, including Awakening, Purgation, Illumination, the Dark Night of the soul (anguish, a sense of isolation), and Union, all "involving the movement of consciousness from lower

to higher levels of reality, the steady remaking of character" (169). Relate these stages to Eliza's development in the play. Give specific references and line numbers to support your explanation.

9. You have been dreaming of becoming a big rock star. Suddenly, one rainy night, an agent appears. He boasts that he can make you as rich and as famous as Michael Jackson. How would you feel about putting your life in his hands? What do you think you would have to give up? How would you feel about this? What would be different about you? How would people react to this new you?

10. Northrup Frye suggests that man uses his imagination to gain control over an often hostile world. In his imagination he can change a statue into a living woman, a poor girl into a princess, a flower girl into an independent woman. Describe the transformation of both Eliza and Doolittle. How have they been re-created to escape the hostile world they inhabited at the beginning of the play?

11. Watch the 1938 film and the film of the musical version of the play (*My Fair Lady*). Compare these to the text. What changes have been made? Do the changes make the play better? What remains the same?

Evaluation

The check tests and other evaluation materials included in the text can be very useful in developing a teacher-generated test to check students' understanding of the play and the unit's objectives.

In addition, students should also be given points for class participation and for the pre- and postreading activities.

The following essay topics provide other means of evaluation.

A. What do you think Eliza will do? Use the Guide for Reading, your journal entries, and specific references to the play to support your decision.

B. Why do you think Shaw ended the play the way he did? Use specific references from the play to show that his ending is the correct one.

C. Who is the main character of the play, Eliza or Higgins? Support your choice by describing the structure of the plot constructed around the actions of this central character.

Related Works

1. *Educating Rita* (1986). Michael Caine is cast as an alcoholic English professor who believes he has created a Frankenstein out of his Galatea, an unlettered hairdresser named Rita, who has a thirst for literary knowledge.

2. Goeth, Johann Wolfgang von. *Faust*.

3. *My Fair Lady* (Zenger Video). Directed by George Cukor. This musical version of George Bernard Shaw's *Pygmalion* retains much of the original's wit and wisdom, giving this production an undercurrent of clever satire on the English class system and an entertaining analysis of male/female relationships. Made in 1964, this lavish production stars Rex Harrison, Audrey Hepburn, and Stanley Holloway. Color. 170 minutes. Warners. SV548V-VCB VHS videocassette, $35.50.

4. *Pygmalion* (Caedmon), with performances by Lynn and Sir Michael Redgrave; four records or audiocassettes.

5. *Pygmalion* (Zenger Video). Directed by Anthony Asquith and Leslie Howard. George Bernard Shaw won an Academy Award for his brilliant screenplay, which was based on his original stage version. Wendy Hiller stars as Eliza Doolittle, with Leslie Howard as Professor Henry Higgins. Black-and-white. 96 minutes. SV485V-VCB VHS videocassette, $26.95.

6. Shakespeare, William. *The Taming of the Shrew*.

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Guide for Reading

The texts most frequently used for high school classes contain a number of very useful exercises and questions to develop vocabulary and to guide the students in their reading of the play. In addition, the following suggestions for journal response and discussion will assist in applying the techniques of archetypal and reader response criticism to the play.

Act I.

1. In the preface and in the stage directions Shaw is careful to give very detailed descriptions of the characters and their actions. He said that character was more important than plot, yet in Act I he uses labels instead of specific names for the characters. In your journal, list the characters in Act I and their descriptions based on the information given in the play. What words would you use to describe the character? What other people, real or fictional, does he or she bring to mind?

2. Imagine that you are Eliza. How would the note taker's behavior make you feel? What would you do?

3. Why did Eliza call Freddy, "Freddy"? What similar instances do you find in this act? What would Eliza consider good manners? What would Mrs. Eynsford Hill consider good manners? What do you think constitutes good manners? What would your mother and/or other adults expect of a well-mannered person?

4. Just before the note taker and the gentleman discover each other's identify, the note taker summarizes the plot that will unfold in the succeeding acts. Quote the lines in which he does this.

5. In a play, an audience is expected to accept things that might be incredible in real life. What occurrences in Act I would be highly unlikely in real life?

6. How do you think the events of this play will relate to the story of Pygmalion? (The story of Pygmalion is found in the introduction to play in the text.) In the play who will be Pygmalion? Who will be Galatea?

7. Why does Eliza take the taxi home at the end of Act I?

8. What do you think Liza is dreaming about as Act I ends?

9. What other fictional characters and events come to mind as you read Act I?

10. What character did you like best? Least?

11. What words in the play did you have difficulty understanding?

12. What questions do you have about the characters or the events of Act I?

13. What do you think will happen in Act II?

Act II.

1. How did Liza know where Higgins lived?

2. Coming to ask Higgins to give her lessons is a very important step for Eliza. How do we know this? What has she done to prepare herself for this occasion?

3. What is Higgins' reaction to her?

4. What is different about the way Col. Pickering treats Liza?

5. How does Mrs. Pearce feel about Higgins taking Liza in and giving her lessons?

6. What does Eliza mean when she says: "I'm a good girl I am"? What does she think Higgins is intending to do with her?

7. What does he use to tempt her to stay?

8. What does he threaten her with if she fails the test of the experiment?

9. How does Eliza feel about taking a bath?

10. When Pickering asks Higgins about his intentions toward Liza, what response does Higgins give?

11. What does Mrs. Pearce tell Higgins not to do? How does she see Higgins? How does he see himself?

12. What does Doolittle want?

13. What does he mean by saying that he is one of the undeserving poor?

14. What is his philosophy of life?

15. What does he intend to do with the money he gets from Higgins? Why won't he take the ten instead of the five?

16. What advice about women does he give Higgins?

17. What is Doolittle's reaction to Eliza? What kind of father has he been to Eliza?
18. After he leaves, where does Eliza want to go? Why?
19. How does Higgins treat Eliza during the lessons? How does Pickering treat her?
20. As you read Act II, what other stories and characters are you reminded of?

Act III.

1. How much time has elapsed since Act II?
2. Describe Mrs. Higgins.
3. How does she treat Henry?
4. What does Henry want her to do?
5. What words would Miss Eynsford Hill (Clara) use to describe herself?
6. What words would you use to describe her to a friend?
7. What is the guest's immediate reaction to Eliza? Why do they react this way?
8. How does Higgins explain away Eliza's strange topics of conversation?
9. What word does Eliza use that is so shocking? What prompts her to use it?
10. How does Clara react to her use of this word?
11. How does Mrs. Higgins feel about Higgins and Pickering and the experiment? What does he tell them?
12. How does Higgins win the bet?
13. Does Eliza realize that the bet has been won? Why do you think so?
14. What do you think Higgins and Pickering intend to do with Eliza now the experiment is over and the bet has been won?

Act IV.

1. How do Higgins and Pickering treat Eliza after the ball?
2. What is the significance of the slippers in this act? What other ball and pair of slippers come to mind?
3. What is Eliza's reaction to winning the bet? What is she now aware of?
4. What is Higgins' reaction to her concerns? What does he eat? Where does he get it?
5. What are his suggestions for what Eliza will do with her life now?
6. Why does Eliza feel that she is now for sale and that she has less control over her life than she had as a poor flower girl?
7. What is Eliza's reaction to Higgins?
8. What is his reaction to her demand that he take the jewels? What does he do with the ring that he gave her?
9. After he leaves, where does she look for the ring?
10. What does she intend to do when she leaves the house?
11. What happens to change her mind?
12. What is the significance of the taxi in this scene? Who pays for it?
13. Why is he getting married?
14. Why does Henry say that he taught Eliza?
15. What does Eliza say that she wants from Henry?
16. What does Henry want?
17. What realization does Eliza come to?
18. How does Henry react to this?
19. How do you think Henry feels about Eliza now?
20. What do you think will happen now? What will Eliza do?

Appendix A

You have been going through some papers you found in your grandmother's attic and found these lines in a diary written in the early 1900s by one of your great uncles, who was a phonetician (an expert in the science of phonetics, the branch of linguistics dealing with the study of the sounds of speech, their production, combination, description and representation by written symbols):

"Nah then, Freddy: look wh'y'gowin, deah.

"Theres menners f' yer! Te-oo branches o voylets trod into the mad."

"Ow, eez ye-ooa san, is e? Wal, fewd dan y'de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them?"

Translate these lines into modern English.

What can you tell about the speaker by these lines?

Appendix B

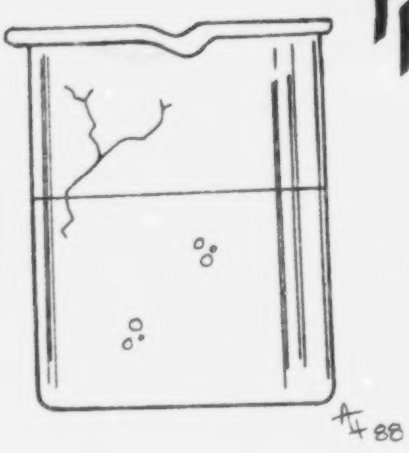
In *Pygmalion*, Shaw changes the Cinderella fairy tale to suit his own artistic purposes. The incidents are jumbled--changed in context and significance--to make the events more realistic.

Using the Cinderella story you wrote earlier, find the similar characters and incidents in the play. (You may add to the list.)

Characters, events, elements in the fairy tale	Description in the fairy tale	Similar characters, events, descriptions found in *Pygmalion*. (Include line numbers.)
Cinderella		
Her father		
Stepmother		
Stepsisters		
Magic of Fairy Godmother		

Golden Coach		
Glass Slippers		
Ball Gown		
Ball		
The Prince		
Midnight Hour		
The Test		
Fireplace		

FRANKENSTEIN



FRANKENSTEIN

Mary Shelley

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Overview

Critical Commentary. *Frankenstein*, written by Mary Wollstonecraft Shelley in 1816, is a layered, epistolary novel which actually is told from three points-of-view--the series of letters from the arctic explorer Robert Walton to his sister in England, Victor Frankenstein's account of his creation and his turmoil thereafter, and, inserted in chapters eleven through sixteen, the monster's first-person account to Victor of the events of his life since his creation.

Northrop Frye describes these three narrators as geographically, intellectually, and erotically cut off from the rest of mankind and able to deal with the world only through their individual secrets. For Walton, it is the "secret of the magnet"; for Frankenstein, the "galvanic secret of life"; for the monster--the embodiment of the researcher's secret--the unique "secret of what it is like to be born free of history" (Rieger xxx).

The mythic nature of *Frankenstein* makes the archetypal approach a viable teaching choice for presentation to sophomores, grouped either homogeneously or heterogeneously. As defined in *A Handbook of Critical Approaches to Literature*, "archetypes are universal symbols" which have a common meaning in various mythologies (Guerin 157). In pursuing this approach, teachers are urged to remember that no single approach is the answer to all criticism. Such a viewpoint may obscure the work's aesthetic values. For this novel, the archetypal approach is suggested as one method to enhance the students' understanding of the appeal of Shelley's story. In addition, this directed reading/teaching guide will employ several reader response activities to aid the students in interfacing with the text.

The archetypal pattern appears throughout the novel; even a cursory examination of the cover reveals the subtitle, *The Modern Prometheus*. Once into the opening pages, the reader becomes instantly aware of the archetypes. Four letters from Robert Walton, who is setting out to the North Pole, frames the story of the stranger (Victor Frankenstein) whom he rescues from an ice floe. Frankenstein's recounting of his tale not only illustrates his quests (finding the secret of creating life and searching for the creature) but also emphasizes Walton's quest to "tread a land never before imprinted by the foot of man" (15, page numbers from the novel are from the Signet Classic edition of *Frankenstein*.) In addition, it is apparent that these two men are soul-mates whose personalities complement each other, although their time together is short. For a brief time, however, Frankenstein fulfills Walton's need for a friend: "gentle yet courageous, possessed of a cultivated . . . mind, whose tastes are like my own" (18).

The mythos of both winter and time is introduced early as Walton writes to Mrs. Saville about how slowly the time passes "encompassed by frost and snow" (17). About another section of the novel, James Rieger comments that the "two climactic settings, the Mer De Glace and the polar ice fields . . . render exactly the snow-blinded rationalism and the moral philosophy of Frankenstein" (xxxii). The teacher will want to bring to the students' attention this archetypal image mentioned by Rieger and to include as well the water images (Frankenstein dies on the frigid waters of the North Pole) and the color images of the whiteness and the starkness of the area.

Several of the archetypes are twisted and somewhat deformed from their traditional definitions (as is the monster's appearance). For example, the students may identify Elizabeth and/or Clerval as well as Walton as Frankenstein's soul-mates. The Wise Old Man, who usually is notable for his moral qualities, is Frankenstein's inspiration. In this case, M. Waldman fulfills this role, but he is the opposite of a savior or redeemer. The knowledge he gives to Frankenstein is put to evil use. The female monster which Frankenstein starts to create but later destroys is, in his eyes, the Terrible Mother who would bring forth hideous, evil progeny. The time spent by the creature in the country observing Felix and his family represents the archetype of the Garden; it is his only time of innocence and his first exposure to the ways of women. He refers to "rambling in the fields of Paradise" (125). It is here that he learns to speak and to read. It is here that he loses his innocence when he reads his creator's words and realizes that Frankenstein, after giving him life, had turned from him in disgust. It is here that he looks into a pool of water to see the reflection of his horrid visage (Like Eve in *Paradise Lost*).

The tree as an archetypal symbol is a dominant image because it is lightning's striking a magnificent old oak (usually a symbol of immortality) that starts Frankenstein on his inexorable quest to create life from dead matter.

Several sacrificial scapegoats are found in this novel--Elizabeth, Justine, William, and Clerval. In one sense, the monster is also a scapegoat for Frankenstein's sins.

The strongest archetypal motif (and the most twisted) is that of Creation. The monster exclaims his pain, his agony when he says, "Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God made man beautiful and alluring, after his own image, but my form is a filthy type of yours. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and abhorred" (125).

This speech leads to a final archetype--the Shadow. Frankenstein's creation of the monster parodies, in one way, an extreme of the alienation that can exist between father and son. In another way, Frankenstein equates the monster to Satan. Many modern readers also view the monster as Frankenstein's other self--the ugly side of self which he struggled to conceal. Rieger points out that throughout the novel, the scientist and his creation "compare themselves to the same personage in Milton's epic, thereby confirming our view of them as doubles, or as the major portions of a single consciousness" (xxxii).

As mentioned earlier, reader response may be used in conjunction with the archetypal approach. Reader response elicits the reader's reaction to the story, the characters, and the archetypes as they are explored by the teacher and class. These responses allow the students to express personal opinions, form the basis for small group and class discussions, and provide a seed bed of ideas for creative writing connected with the novel as well as theses for composition of formal essays.

Potential for Teaching. This novel is already a part of almost every American's cultural heritage. Over 3,000 allusions are catalogued for *Frankenstein*, ranging from cartoons to comics to television shows to movies. In addition, numerous movies have been filmed based on Mary Shelley's original premise. Unfortunately, most people's conception of the story is flawed. For instance, the majority of students not only believe Frankenstein is the name of the monster, they also picture his creator as a mad scientist--a physician whose mind has gone awry. Reading the novel corrects those misconceptions as well as immerses the students in a story parodied throughout the world. This relatively brief novel is both fascinating and intellectually stimulating.

Using the reader response approach will give students ample opportunities to react to the plot, to their mistaken ideas about the plot, to the shallowness of character development, and allows them to apply the archetypal critical approach to their reading. Despite belief to the contrary, *Frankenstein* is not a simple, little story but a novel rich in plot, imagery, and literary allusions. Students feel pride and success when they have read and studied this novel and have completed the accompanying activities.

Challenges for Adolescent Readers. The students will need encouragement to get through the introductory letters that precede the actual creation which takes place in chapter five. From that point on, most readers will be involved in the story despite some of the rather archaic vocabulary. Since the novel is framed by the letters and layered in the telling of Frankenstein's and the monster's tales, the students may need teacher or group guidance to sort out the events. It is also important to face the fact that this novel was written almost 200 years ago, before the media blitz, when people had the time necessary for reading a deliberately-paced novel. Since the story is compelling, most students, once past the initial hurdle of "what's going on here?" will enjoy the novel and their own sense of accomplishment at reading a "hard, classical book."

Suggested Instructional Objectives

After reading and studying *Frankenstein*, the students will be able to . . .

1. delineate the ways that Frankenstein begins the process of archetypal initiation, and the reason(s) he fails to achieve transformation
2. trace the archetypal quests of Walton and Frankenstein in sequential order
3. relate the chronological events of the monster's quest from his creation to Frankenstein's death
4. enumerate the ways that the monster personifies Victor Frankenstein's shadow
5. select the character(s) from the novel who best fit the archetype of the sacrificial scapegoat
6. support their choices of characters to fit the archetypes of the Good Mother, the Terrible Mother, the Soul Mate, and the Wise Old Man
7. compare the traditional symbolism of the tree as an archetypal image, and the lightning's striking the oak as the catalyst initiating Frankenstein's quest
8. restate the archetypal creation myth and the creator's relationship to the created as a fundamental issue of this novel
9. analyze the time period the monster spends observing Felix and his family as it relates to the archetypal Garden image
10. connect the archetypal negative aspects of the stark whiteness of the North Pole to Mary Shelley's reasons for selecting it as the setting for the resolution of the conflict of the novel
11. explain the connection of the archetypal symbolism of Victor Frankenstein's death to the water of the North Pole

Also, students will use reader response questions to . . .

12. compare the significance of the novel's central theme of scientific aims pursued in reckless disregard of human consequences to the sophisticated, scientific world of today
13. connect characters to archetypal images

14. clarify their reading and understanding of plot
15. explore the novel's creation motif and its relationship to the problems faced by today's society
16. develop the skill of prediction
17. make personal connections with the text

Prereading Activities

1. This activity generates solutions to a hypothetical problem, alerting students to important issues of the novel, to their own and others' beliefs and feelings, and calls for a comparison of their own thoughts on the archetype of creation to those of the author. The time necessary to complete this activity is a minimum of two class periods.

    A. Instruct students to select materials from a variety of objects (examples: small boxes, paper rolls, cardboard, buttons, rick rack, fabric pieces, milk cartons, pipecleaners, etc.) to construct a human-like figure which must be able to stand alone.

    B. Have each student write a description of the "creation," telling about its appearance, origin, and personality.

    C. Have students share their figures and writings in small groups. Each group should select one member to share his "creation" and his writing with the entire class.

    D. Next, instruct students to imagine their figures are life-size (or larger) and that they must abandon their "creations" because society will be fearful of them and will condemn their creators. Again, they write--this time about how they feel concerning this ultimatum to abandon their creation.

    E. Have students share their writings in groups and then appoint a group-secretary to report on emotions expressed in the group.

    F. Place the students' "creations" and both sets of their writings on display around the room.

2. Pass out photocopies of the creation of man taken from the King James version of Genesis. As the class follows along, read aloud the verses about God creating Adam.

3. Using copies of "The Creation" by James Weldon Johnson, read aloud or play the record "All God's Children" or have a drama student tape an interpretive reading to be played as the students read along. (See Appendix A.)

4. Use photocopies of Stephen King's "Introduction to the Marvel Edition of *Frankenstein*." Because students are so familiar with him and his books and movies, this provides an extra little hook to snag them into sticking with the reading. Also, King makes some cogent arguments for reading the novel. (See Appendix B.)

5. Teacher lectures about archetypes and the initiation process. Use handouts of archetypes and definitions to discuss during lecture and for them to use as they read. (See Appendix C.)

Activities During Reading

6. Use 5" X 7" cards as either *entry cards* to class or as *exit cards* from class. On one side of the card, ask the students for a phrase, sentence, or passage that is memorable to them. On the opposite side, ask them to write questions about anything they do not understand or are confused about in the novel to this point. Share the passages and answer questions either as an anticipatory set or as a closure. Vary the questions asked on side one from day to day--such as: focus on your first reaction to a certain incident; what emotions did you feel; what image was called to mind by the text? (Probst 35-36)

7. Have students use reader response in their journals by answering questions such as:

   A. What did you see happening in the story? Paraphrase it; briefly retell the major events of chapter _____.

   B. How did your understanding of the text or your feelings about it change as you shared journal entries in your group?

   C. Does this text call to mind any other literary work (poem, play, movie, story--any genre)? If it does, what is the work?

   D. What did you observe about your discussion partner (or others in your group) as the talk progressed? (Probst 36)

   Adjust questions as the readers move through the novel.

8. Using entry/exit cards and reader responses in journals, initiate class discussions about the events in the novel and of the archetypes used by Mary Shelley.

Postreading Activities

1. To address Prereading #1, ask students to write in their journals how their reactions and feelings at the abandonment of the monster were similar to or different from Frankenstein's. Have them then compare this to their feelings when they abandoned their creations. They will need to re-read their earlier writing. Have students share in groups. On the following day, ask the group reporter to share the similarities and the contrasts with the class to stimulate class discussion on the responsibilities of creation, leading into issues such as parents deciding to have a baby, test-tube babies, surrogate mothers, body-part transplants, etc.

2. To address Prereading #2 and #3, allow students to choose their own groups and instruct them to write about Frankenstein's creation in a style different from Mary Shelley's: in the King James' style, in James Weldon Johnson's style, in Stephen King's style, as a cartoon, as a nursey rhyme. There are other variations, but students should first check optional choices with the teacher.

3. To address Prereading #5, use the Guide for Reading which follows this section.

4. Activities During Reading #6, #7, and #8 are addressed either at the time of the reader response or in the discussion and individual activities which follow the discussion.

5. Using two time-lines, have students put the events of Frankenstein's quest and of Walton's quest in sequential order. This is a good activity for partnership learning. (Objective #2)

6. Using a stamp pad, have students ink their thumb and press on poster board. They will need to decide ahead of time how many prints they will need. Ask them to draw faces or other objects around the thumbprints. For example, the first drawing might use the print as the bottom of a test tube to indicate what was occurring in the laboratory. Decorate the thumb prints to represent sequential significant events in the monster's life from his awakening after creation to his mourning over Frankenstein's dead body. The number of events should not be less than six nor more than twelve. Label each event. (Objective #3)

7. Conduct a class discussion about what personal characteristics and qualities of mind make Victor Frankenstein's days and nights in burial vaults and graveyards less horrifying to him than to the average person. (Objectives #14, #15)

8. In a class discussion, consider Mary Shelley's description of the encounter between Frankenstein and the monster on the mountain top. What use does she make of the biblical story of the fall of man? Also consider, judging from the monster's words, Mary Shelley's beliefs concerning the origin of evil in human life. Consider further the monster's statement, "Do your duty towards me . . . ." (137). What duty does Frankenstein fail to perform? How has the monster been wronged? (Objectives #8, #12)

9. Dividing the class into four groups, assign each group to close read and then to write a reader response to one of the following:

   A. Why does Frankenstein agree to go with the monster to the hut on the mountain to hear his tale? Is he touched by anything the monster says to him? What does the monster say that touches you, the reader?

   B. Describe the setting for the creation of the second monster. What feelings does it evoke in you? What are Frankenstein's feelings as he begins to put together the second creature?

   C. What was your reaction when Frankenstein suddenly destroyed the second creature? What was Frankenstein's reasoning for the destruction? Tell how you agree or disagree with his reasoning.

   D. How does the monster react to the destruction of his expected mate? In what ways could you sympathize with him? What was his most ominous threat?

   Have students share within the group and report back to the class to stimulate discussion. (Objectives #8, #13-16)

10. In a free but focused writing to be shared within groups, have the students explore the idea of the quality of human nature and the ways in which the creature is an archetypal shadow of Frankenstein and vice versa. Have each group write a single statement, incorporating a quote from the book to support the quality of Frankenstein and the creature. Each group reporter writes the statement and quote on the board. (Objective #4)

11. Have the class look at the illustration of the burnt tree on the cover of the Signet Classic of *Frankenstein*. See who can be the first to find a quotation to support the artist's selection of subject matter for the cover (Probst 40-41). Discuss as a class how this incident was a catalyst initiating Frankenstein's quest. (Objective #7)

12. The following related projects may be done during the study of the novel or immediately after. The purpose of the projects is to enrich the student's perception of the novel and to assure comprehension of major points of the work. The students select their projects which are to be completed independently of the class and are due by a specified date. Right and left brain activities are included to accommodate both types of learners. On the due date, all projects are shared with the class. If time permits, photocopy all projects that do not exceed 8½ x 11" and make up a booklet for each class section. (Objectives #1, #2, #4-8)

    A. Design a bumper sticker of the proper size and in color which shows your knowledge of the novel. If possible, include an archetypal reference.

    Example:

    > Frankenstein's creature is NOT the monster.
    > Only the Shadow knows!

    B. Design gravestones (using construction paper) for each person who died in the novel: William, Justine, Clerval, Elizabeth, and Frankenstein. Select a symbol for the stone which reflects the archetypal motif of that personality. Write a suitable epitaph.

    C. Rewrite the ending of the novel so that Frankenstein is still alive when the monster comes to the ship. Give Frankenstein the opportunity to realize his error was not in the creation but in the abandonment of the creature. Include dialogue between the creature and Frankenstein. (Objective #12)

    D. Write a two to three page sequel which shows what occurs to the monster after he leaves the ship. (Objective #16)

    E. Make a poster of any scene from the novel. Write a title for the scene that can be read from across the room.

    F. Design a birth announcement for the creature you created that reflects your feelings for your creation; design a birth announcement for Frankenstein's creature which reflects his feelings. (Objective #8)

    G. Pretend you are Barbara Walters or Dan Rather. You have tracked the monster after he left the cottagers' area. Write a script in which you interview the monster. You may also choose to interview Frankenstein to get "both" sides of the story and/or Walton to gain yet another view. Recruit a classmate to help you tape the interview. (Objectives #9, #16)

H. Write or draw on poster board what you imagine the monster saw when he looked, like Eve in *Paradise Lost,* into the pool of water. (Objective #9)

I. Design a family album of the Frankensteins, starting with Victor's parents. Either select magazine pictures, take photographs of willing people, or draw pictures for each character, making the pictures look as much like the characters as you can. Use several sheets of unlined paper and arrange the pictures in the order you wish, leaving space for frames and for a caption to explain each picture. Use fabric, lace, rick rack, etc. to make attractive frames. Be sure your caption indicates not only who the person is but also your understanding of the novel and the archetypal images. Design a title page. Tie the pages together with ribbon or yarn. (Objectives #5, #6, #13, #16)

J. Write a formal essay tracing Frankenstein's initiation and the reasons he fails to achieve individuation. This may also be written as a sermon and delivered orally to the class. Consult your lecture notes, journal entries, and Bloom's afterword to *Frankenstein* for prewriting ideas. (Objective #1)

K. In a formal essay, discuss Mary Shelley's selection of the North Pole and the frigid water as the setting for the resolution of the conflict in the novel. You might wish to include the climactic meeting of Frankenstein and the monster at Mer de Glace. Consult your journal and study guide, coupled with a close reading of the text descriptions, for prewriting ideas. Also, read Bloom's comments in the afterword of *Frankenstein*. (Objectives #10, #11, #17)

L. Using the model below, write an "I" poem from Victor's point of view before he meets up with the creature on Mer de Glace. (Objective #1, #2, #13)

Example:

Line 1:	Begin with the words "I am."
Line 2:	Write three nouns about which Victor has strong feelings. Begin each with a capital letter.
Line 3:	Write a complete sentence about two things that V. likes.
Line 4:	Begin with three nouns that describe qualities he likes to see in other people; end the sentence with the words "are important to Victor."
Line 5:	Write a sentence containing a positive thought or feeling. It can tell what Victor finds acceptable in himself.

Lines 6 and 7:	Write a sentence in which you show something negative in Victor; however, the sentence must finish by showing that out of something bad can come something good. Use the word "but" to link the bad and good.
Lines 8, 9, and 10:	Each line is a short sentence relating something about which Victor has strong feelings--likes or dislikes. These likes do not have to relate to each other or to the previous lines you have written.
Line 11:	End the poem with Victor declaring these words, "This is me. I am!"

A student model follows. Remember, however, that you are not writing about yourself but from Victor's point of view.

Line 1 I am

Line 2 Rain, Forests, and Sunsets.

Line 3 I like long walks and quiet times.

Line 4 Honesty, Humor, and Peace are important to me.

Line 5 I find satisfaction in others' peace of mind.

Line 6 I can be fearsome when my ideas are challenged,

Line 7 But I thrive on intelligent conversation.

Line 8 I love this earth and its animals.

Line 9 I can be counted on to help.

Line 10 I have strong feelings when life is threatened.

Line 11 This is me. I am!

--A student

M. Using the same model and replacing "I am" with "You are," write a "You" poem showing the monster's point of view of Victor. Undoubtedly, the contrast between the two views of Victor will be plainly illustrated in these two poems. (Objectives #4, #5, #8)

N. Pair up with another student. Write a shrinklit in the style of Maurice Sagoff to summarize the plot line of *Frankenstein* in poetic form. Be sure to incorporate at least one archetypal reference in your shrinklit. (Alternative: Write "*The Ballad of Frankenstein*" which follows the narrative line and set it to music. Tape for playing to the class.)

Evaluation

1. A teacher-generated test focusing on the objectives and composed of matching and fill-in-the-blank questions is suggested as one major evaluative tool.

2. In addition, it is also suggested that students should receive points and teacher reaction/comments for prereading, postreading, projects, journal entries, group work, and class participation.

3. The following topics for essays to be written in class provide yet another method of evaluation.

   A. In a three-paragraph essay, discuss the archetypal implications of the lightning's striking the tree as a catalyst for Frankenstein's quest. (Objective #7)

   B. Using your Guide for Reading, write a five-paragraph essay exploring your choice of characters to fit the archetypes of the Good Mother, the Terrible Mother, the Soul Mate, and the Wise Old Man. (Objectives #6, #13)

4. The following topics for essays to be written out-of-class offer a final method of evaluation. Suggest that students choose only one topic on which to write a thorough essay.

   A. Relate Mary Shelley's theme of scientific aims pursued in reckless disregard of human consequences to three or four of the following issues--(If you agree that Shelley strongly implies that we sometimes create evils we cannot control.) What dangers do nuclear missiles propose? Nuclear wastes? Our deteriorating environment? What dangers (besides the physical ones) exist in space exploration? What about (should such beings exist) making contact with an "ET" type of life? What about test-tube babies? Surrogate mothers? The unraveling of DNA mysteries? Genetic engineering? What good or evil may come from transplanting parts of the body such as hearts, lungs, livers (eventually brains?)? Look at what has already happened with patients who have had blood transfusions which infected them with AIDS. A final consideration--as parents what will you owe your children? Now that we know how much bonding and early childhood have to do with a child's entire life, and when we look at the problems mentioned above, how does it become even more of an obligation to responsibly decide to procreate ourselves? (Objectives #12, #15)

B. The monster in *Frankenstein* is far more complex than the gruesome creature depicted in the movies. Write an essay contrasting the public's idea of the monster with the multifaceted character Mary Shelley brought to life in her novel. Be sure to discuss thoroughly the monster as an inextricable part (the Shadow or the double) of Frankenstein himself. To what extent can it be said that Frankenstein and the monster symbolize the best and the worst in each other as well as the essential quality of man's nature? (Objective #4)

Related Works

1. *"Frankenstein"* (Edward Field). A third-person narrator sets the tone in this poem and portrays an incident from the movie in which he makes it apparent that the true monster is the world which fails to recognize the creature's need for love.

2. *Grendel* (John Gardner). A wry portrayal of the *Beowulf* story told from the monster's point of view.

3. "Prometheus" in *Mythology* (Edith Hamilton). A good basis for understanding Mary Shelley's sub-title to *Frankenstein*.

4. "Pygmalion" in *Mythology* (Edith Hamilton). In this myth, the sculptor falls in love with his creation. Venus answers his prayers and brings Galatea to life.

5. *The Strange Case of Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson). The author explores the theme of archetypal shadow.

6. "Young Goodman Brown" (Nathaniel Hawthorne). The author explores the dark side of man's nature through the personage of a young man who loses his faith and a great deal more.

7. *Flowers for Algernon* (Daniel Keyes). In this novel, the scientific community performs an operation to raise the IQ of a retarded man, ignoring the consequences of his emotional and spiritual development.

8. *Back to Methusela* (George Bernard Shaw). In this play a character named Pygmalion, a sort of Frankenstein, who believes that it is possible to put together a man by assembling mechanical parts; the twist occurs when the mechanical monster turns against his Frankenstein.

9. *Pygmalion* (George Bernard Shaw). In this drama, Professor Higgins and Pickering create a new Eliza without thinking about the consequences of a cockney flower girl becoming a genteel lady.

Movies

10. *Educating Rita* (1986). A college professor plays Higgins to a cockney hair dresser.

11. *Frankenstein* (1931). This most famous of the Frankenstein series is directed by James Whale.

12. *The Bride of Frankenstein* (1935). Also directed by Whale, this has been called the finest horror film ever made, an homage to and a parody of the horror film.

13. *Making Mr. Right* (1986). A scientist who hates women makes an android identical to himself who falls in love with the woman who teaches him to be human.

14. *My Fair Lady* (Lerner and Lowe). The musical film version of George Bernard Shaw's *Pygmalion*.

15. *Young Frankenstein* (1974). Mel Brooks' updated movie version brilliantly parodies Whale's *Frankenstein*.

References

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Guide for Reading

Frankenstein

Directions: Listed in the left column are archetypes which you encounter while closely reading *Frankenstein*. In the middle column, list characters or objects that fit the archetype. In the right-column, list quotations and page numbers to support your choices.

ARCHETYPES	CHARACTER(S) OR OBJECT(S)	QUOTATIONS FROM NOVEL TO SUPPORT YOUR CHOICE
AS SYMBOLS:		
1. Water		
2. White		
3. Archetypal Woman		
A. Good Mother B. Terrible Mother C. Soul Mate (may not always be female)		
4. Wise Old Man		
5. Garden		
6. Tree		
AS MOTIFS:		
1. Creation		

ARCHETYPES	CHARACTER(S) OR OBJECTS(S)	QUOTES FROM NOVEL TO SUPPORT YOUR CHOICE
MOTIFS (Continued) 2. The Quest 3. Initiation 4. Sacrificial Scapegoat 5. Mythos of Time 6. Mythos of Winter 7. Mythos of Spring		

After reading over your handout on definitions of archetypes, list in the left column any others you encountered in your reading which are not listed here.

APPENDIX A

From *God's Trombones* by James Weldon Johnson, 1927.

The Creation

James Weldon Johnson

And God stepped out in space,
And He looked around and said:
I'm lonely--
I'll make me a world.

And far as the eye of God could see
Darkness covered everything
Blacker than a hundred midnights
Down in cypress swamp.

The God smiled,
And the light broke,
And the darkness rolled up on one side,
And the light stood shining on the other,
And God said: That's good!

The God reached out and took the light in His hands,
And God rolled the light around in His hands
Until He made the sun;
And He set that sun a-blazing in the heavens.
And the light that was left from making the sun
God gathered it up in a shining ball
And flung it against the darkness
Spangling the night with the moon and stars.
Then down between
The darkness and the light
He hurled the world;
And God said: That's good!

Then God himself stepped down--
And the sun was on His right hand,
And the moon was on His left;
The stars were clustered about His head,
And the earth was under His feet.
And God walked, and where He trod
His footsteps hollowed the valleys out
And bulged the mountains up.

Then He stopped and looked and saw
That the earth was hot and barren.
So God stepped over to the edge of the world
And He spat out the seven seas--
He batted His eyes, and the lightnings flashed--
He clapped His hands, and the thunders rolled--
And the waters above the earth came down,
The cooling waters came down.
Then the green grass sprouted,
And the little red flowers blossomed,
The pine tree pointed his finger to the sky,
And the oak spread out his arms,
The lakes cuddled down in the hollows of the ground,
The rivers ran down to the sea;
And God smiled again,
And the rainbow appeared,
And curled itself around His shoulder.

Then God raised His arm and He waved His hand
Over the sea and over the land,
And He said: Bring forth! Bring forth!
And quicker than God could drop His head,
Fishes and fowls
And beasts and birds
Swam the rivers and the seas,
Roamed the forests and the woods,
And split the air with their wings.
And God said: That's good!

Then God walked around,
Then God looked around
On all that He had made.
He looked at His sun,
And He looked at His moon,
And He looked at His little stars;
He looked on His world
With all its living things,
and God said: I'm lonely still.
Then God sat down
On the side of a hill where He could think;
By a deep wide river He sat down;

With His head in His hands,
God thought and thought,
Till He thought: I'll make me a man!

Up from the bed of the river
God scooped the clay;
And by the bank of the river
He kneeled Him down;
And there the great God Almighty

Who lit the sun and fixed it in the sky,
Who flung the stars to the most far corner of the night,
Who rounded the earth in the middle of His hand;
The Great God,
Like a mammy bending over her baby,
Kneeled down in the dust
Tolling over a lump of day
Till He shaped it in His own image;
Then into it He blew the breath of life,
And man became a living soul.
Amen. Amen.

APPENDIX B

From introduction to *Frankenstein*, Dodd, Mead, and Company, 1982.

INTRODUCTION TO

THE MARVEL EDITION OF *FRANKENSTEIN*

By Stephen King

I. Concerning The Book

I've written about Mary Shelley's *Frankenstein* at some length on two previous occasions--first for an omnibus collection of what might be called the three Heavy Horrors of English literature--*Dracula* and *Dr. Jekyll and Mr. Hyde* as well as the volume under discussion here--and second, in my informal analysis of horror fiction, *Danse Macabre* (which is Available at Your Bookstore Now--no one ever accused *me* of false modesty, kiddies). I don't think anyone can blame me for not wanting to dish up the same dinner a third time (the third time it's always hash, anyway), and if you're looking for an analysis of *Frankenstein*, I suggest you look in *Danse Macabre* (shallow analysis), in the PhD file at your local college (deep analysis), or in a Cliff's Notes (dumb analysis).

I'll just suggest this: that more people have come to this novel with high expectations that are dashed than perhaps to any other book in the English language. I would guess that half of those who begin reading it for fun never finish it, and that even if the book happens to be assigned for a class, a good many people simply skim and then try to bullshit their way through the exam which inevitably follows (as, one might say, diarrhea inevitably follows an overindulgence in prunes).

That sounds like a singularly unpromising beginning for an introduction--after all, you might say, what the hell is an introduction supposed to do, if it's not supposed to extol the glories of the book which that dear fellow or dear woman Constant Reader has just purchased? Well, it's supposed to tell the truth, for one thing. But stick with me. The truth is not all bad.

The expectations most readers have for the book have been formed by half a hundred lurid movies, from the original James Whale *Frankenstein* to *Blackenstein* to *Frankenstein Meets Godzilla*. The reader who has seen some of these films expects melodrama, which is the novelist's form of opera. He/She expects moments of terror which will keep him/her awake and shuddering in her/his bed all through the night. Readers expect a souped-up Edgar Allen Poe tale or perhaps an early nineteenth-century

Stephen King novel. And they are, for the most part, disappointed. Good *God*, are they disappointed.

Ironically, most of the things readers come to the novel *Frankenstein* hoping to find are really there. Melodrama abounds. Here is the cruel death of William and the unjust hanging of his governess; here is the creation of a living creature from hunks and chunks of dead bodies; the creation of "Its" mate on a desolate island in the Orkney chain; the final mad dash into the frozen north. The terror of the creation scene rivals, in my mind at least, that moment of almost supreme terror in *Dracula* when Jonathan Harker realizes he is being held prisoner by a creature which lives by drinking human blood.

But, after the movies, very little of this seems to satisfy modern readers. Part of it may be palates jaded by too much crash-and-bash, too many blood-bags, and too many pictures rated R (No One Under 17 Admitted Without Parent or Guardian). Part of it may be the voice of Mary Shelley, which is low-pitched and even. Part of it may be that readers do not respond to the book's doomed romance--the romance of a brilliant man who attempts to appropriate a power which belongs only to the gods. Part of it is certainly the book's creaky plot devices and eye-popping coincidences. Such coincidences were considered perfectly cricket in Mary Shelley's time, but today's writers are rarely allowed such latitudes (and they *are* latitudes--see if you don't agree after you read the part where the monster opens the bag and discovers, not someone's dirty underwear, not even just *any* books, but *the exact books he needs at that time*).

Whatever the reasons, the disappointment is likely to be there. It's just a fact. One of the sad consequences of such disappointment is just this: people rarely go back to books on which they've given up, and try to read them again. I asked a friend of mine if he ever went back to a book that bored him, or irritated him, or which he felt he just couldn't understand. "God, no," he said. "That would be like going back to a bar where you got beat up once." I think most of us have a slight inferiority complex about books; I know I do. Of all the above, the one I'm most loath to admit is that I couldn't understand a book, that I didn't "get it," that I ended up lost somewhere in the ozone. And, yeah, fair enough . . . shelving a book I couldn't finish always makes me feel like I got beaten up in a bar somewhere. A taproom of the mind, if you'll allow me an image so fulsome it nearly pustualtes.

It happened to me the first time I tried to read *Frankenstein*, at the age of thirteen (all you thirteen-year-olds or ex-thirteen-year-olds who tried to read *Frankenstein* and failed now please raise your hands), and I might never have gone back to it, except that it was part of the curriculum in a high-school English course I taught from 1971 to 1973--Themes in Fantasy and Science Fiction, it was called.

Now, it's one thing to duck an assigned book when you're a student. Even if you're worried about the exam, you can sit there during class and hope like mad that you won't be called on. But when you're teaching, every day is exam day. If you didn't read the material, or if you read the material but didn't *understand* the material (all you teachers out there who have been called upon to teach material you didn't completely understand now raise your hands--come on, Uncle Stevie sees you, and Uncle Stevie knows some of you are *CHEATING* . . . okay, that's better), there's always some wiseass who smells it and who will go after you. *Always*. So this time I *had* to read the book, and I discovered that it is quite wonderful.

How is it quite wonderful? Never mind. I said I wasn't going to serve that particular batch of leftovers again, remember? Go to one of the sources cited above, or better still, read the book . . . but before you read the book, let me bore you a little more.

II. Concerning the Artist

The man who made the pictures which go with this book is Berni Wrightson, and he is one of the most talented artists to come out of the comic-book field in the last twenty-five years or so. I know next to nothing about art. There is no prejudice in my ignorance, however; I know as little about Michelangelo as I do about Walt Kelly.

In a way, I'm like that guy in the old rock song who says, "I may be a monkey, but I know what I like." I happen to *like* the comics, and Berni's work first came to my attention in the now legendary *Swamp Thing* series. I must have been seeing his stuff off and on for a long time, however, because the stunning visuals in *Swamp Thing* had a recognizable quality to them. It was like meeting an acquaintance who has suddenly blossomed.

Since then, I've become much more aware of Berni's work, first through the formidable omnibus published by Chris Zavias's Land of Enchantment Press, *A Look Back*, and then through our collaboration on the comic book version of the *Creepshow*.

Creepshow was filmed almost wholly in the Pittsburgh area, and Berni came in to spend about three days, looking at the sets, getting the feel of the film, and looking at rushes. I went to meet him at the Monroeville Marriott, feeling excitement and some anxiety. His work--and you'll see this quality here, I think--is filled with a clear and feverish energy. I wondered if the source of all that energy might not be more than slightly mad, with bloodshot eyes, a big beer gut, and several coke-spoons dangling around his neck.

Instead, I was met by at the door by a tall, slim, soft-spoken man who was pleasant, obviously intelligent, polite but not in the least shy, and not at all crazy. Like the best artists--and this is a personal opinion, okay, okay, so what, I may be a monkey but I know what I think--the craziness all seems to funnel directly into the work. In fact, it makes you a little uneasy to think what might happen if that craziness were escaping in other directions . . .

Although I am--partly for personal reasons, I admit!--very fond of his work in the *Creepshow* comic book (which, like *Danse Macabre*, is Available at Your Bookstore Now), I don't believe there has ever been a finer exhibition of Berni Wrightson's work than the one you will find here. Longtime comic-book fans will see influences, perhaps; a touch of the late great Wallace Wood, a smidge of Joe Orlando (who was himself influenced by Wood), and occasional hint of Frank Frazetta . . . although I must tell you that I prefer much of Berni's color work to Frazetta's, and *all* of Berni's pen-and-ink stuff. And in the *Frankenstein* illustrations I'm also reminded of Reed Crandall's best work for the Warren magazines, and in some of the faces--you tell me. Is there just a hint of Jack Davis in those long brows and slyly jutting jaws?

This guy and that guy, sure, right, fine, but most of all, Berni Wrightson is simply Berni Wrightson, an artist of great talent and great heart. Mary Shelley's romance of the Modern Prometheus is done great justice by these illustrations, and Marvel Books is to be greatly complimented for creating such an excellent match. In these pictures I think that many readers will find the harder edge of horror and mystery the movies have led them to expect, and these readers will actually finish the novel, instead of laying it aside, as I laid aside the unillustrated edition I had purchased for a quarter in a thrift shop at the age of thirteen.

They capture intent and mood, these forty-some pen and ink studies, and I think--hope!--you'll find that not only has Berni Wrightson's art enhanced Mary Shelley's story, but that Mary Shelley's story has enhanced Berni Wrightson's art.

No teacher--currently teaching or doing something else to earn his daily bread--likes to see a good novel go unfinished, and I think most readers will agree that *Frankenstein* really *is* a good novel, both scary and thoughtful. If Berni Writhtson's fine illustrations help unlock the heart of the book for even one reader, I think they will have done their job, and he his.

I hope you'll enjoy the wild tale that follows and the joyous, energetic representations of life which accompany them . . . and I think you will.

Bangor, Maine
October 6th, 1982
Copyright 1982 - Stephen King

APPENDIX C

A Handbook of Critical Approaches to Literature by Wilfred Guerin, Earle Labor, Lee Morgan, and John Willingham.

Archetypes and Definitions

Archetypes are universal symbols.

Images

1. Water: the mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth.
    - A. The sea: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious.
    - B. Rivers: death and rebirth (baptism); the flowing of time into eternity; transitional phases of the life cycle; incarnations of deities.
2. Sun (fire and sky closely related): creative energy; law in nature; consciousness; passage of time and life.
3. Colors:
    - A. Red: blood; sacrifice; violent passion; disorder.
    - B. green: growth; sensation; hope; fertility; in negative context may be associated with death and decay.
    - C. Blue: usually highly positive; associated with truth, religious feeling, security, spiritual purity.
    - D. Black (darkness): chaos; mystery; the unknown; death; primal wisdom; the unconscious; evil; melancholy.
    - E. White: light; purity; innocence; timelessness; negative aspects of death; terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery.
4. Circle (sphere): Wholeness; unity.
5. Egg (oval): the mystery of life and the forces of generation.
6. serpent (snake, worm): symbol of energy and pure force; evil; corruption; sensuality; destruction; mystery; wisdom.

7. Numbers:

   A. Three: light; spiritual awareness and unity; the male principle.

   B. Four: associated with the circle, life cycle, four seasons; female principle; earth; nature; four elements (earth, air, fire, water).

8. The archetypal woman:

   A. The Good Mother (positive aspects of the Earth Mother): associated with the life principle, birth, warmth, nourishment, protections, fertility, growth, abundance.

   B. The Terrible Mother (including the negative aspects of the Earth Mother): the witch; sorceress; siren; whore; femme fatale--associated with sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, death.

   C. The Soul Mate: Holy Mother, the princess or "beautiful lady"--incarnation of inspiration and spiritual fulfillment.

9. The Wise Old Man (savior, redeemer, guru): representing knowledge, reflection, insight, wisdom, cleverness, and intuition on one hand, and on the other, moral qualities such as goodwill and readiness to help. Tests the moral qualities of others.

10. Garden: paradise; innocence; unspoiled beauty; fertility.

11. Tree: symbolism denotes life of the cosmos: its consistence, growth, proliferation, generative and regenerative processes; inexhaustible life: equivalent to a symbol of immortality.

12. Desert: spiritual aridity; death; nihilism; hopelessness.

Motifs or Patterns

1. Creation: the most fundamental of all archetypal motifs; how Cosmos, Man, and Nature were brought into existence by some supernatural Being or Beings.

2. Immortality:

   A. Escape from time: A return to Paradise--a state of perfect, timeless bliss enjoyed by man before his tragic Fall.

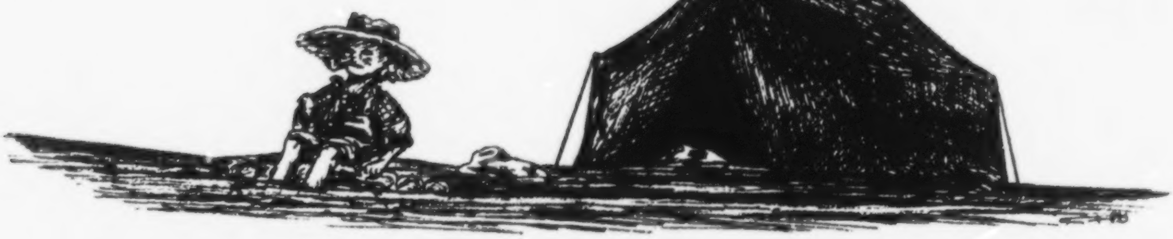
   B. Mystical submersion into cyclical time; the theme of endless death and regeneration--man achieves a kind of immortality by submitting to the vast, mysterious rhythm of Nature's eternal cycle.

3. Hero archetypes (archetypes of transformation and redemption):
    - A. The quest: the hero (savior, deliverer) undertakes some long journey performing tasks, battling, solving riddles, overcoming insurmountable odds.
    - B. Initiation: the hero undergoes a series of ordeals in passing from ignorance and immaturity to social and spiritual adulthood. Consists of three distinct phases: (1) separation, (2) transformation, and (3) return. Like the quest, this is a variation of the death-and-rebirth archetype.
    - C. The sacrificial scapegoat: the hero, with whom the welfare of a group is identified, must die to atone for others' sins.

Archetypes as Genres

1. The mythos of spring: comedy
2. The mythos of summer: romance
3. The mythos of fall: tragedy
4. The mythos of winter: irony

The Adventures of Huckleberry Finn



THE ADVENTURES OF HUCKLEBERRY FINN

Mark Twain

Emma Betta
Red Bank Regional High School
Little Silver, New Jersey

Barry Morrison
Madras Senior High School
Madras, Oregon

Overview

Critical Commentary. Ernest Hemingway said that all American literature comes from one book by Mark Twain called *Huckleberry Finn*. While some people may disagree with Hemingway's appraisal of the novel, his comment suggests the importance that Americans have placed on this book over the years. It is the embodiment of the very essence of American mythology, containing a blend of universal archetypes and uniquely American values. Through this picaresque novel the reader follows the episodic adventure of the young Huck Finn, who encounters various levels of antebellum society in his quest for freedom for himself and his slave companion, Jim. In the process, the reader witnesses the moral decay resulting from slavery that pervades all levels of Southern society. While the target of Twain's satire is the Southern aristocracy, no level escapes his biting social commentary.

Much of the impact of Twain's novel is tied to the effect of archetypal characters who embody qualities that the reader can recognize as existing in his/her own society. These archetypes stem from those myths held common in all cultures. Although these symbols are usually thought to represent the universal experience of mankind, in this novel some reflect unique values of American culture. Thus, an examination of *Huckleberry Finn* suggests an archetypal approach because the work is rich in universal, as well as American myths.

In *A Handbook of Critical Approaches to Literature* the following archetypes are noted as being universal: The Quest, which ties in with the picaresque novel; Water Symbolism, as seen in the Mississippi River; The Shadow, represented by pap; The Wise Old Man, symbolized by Jim; The Good Mother, evidenced by the Widow Douglas, Mrs. Loftus, and Sally Phelps; The Terrible Mother, represented by Miss Watson, at least until the end of the novel; and The Soul-Mate, portrayed by Sophia Grangerford and Mary Wilks. Setting the stage for future American novels such as *Catcher in the Rye,* Twain incorporates the initiation archetype, represented by Huck's epiphany when he decides to go to hell rather than betray Jim.

A Handbook of Critical Approaches to Literature further states that Twain has created a mythology that is uniquely American. In terms of American archetypes, Huck is representative of the glib and practical businessman and politician; the independent, self-made man; and the agile, humble, daring, enduring, and skillful athlete. Finally, Huck is the good Bad Boy, troubled by man's inhumanity to man, but so steeped in the Southern tradition that he is unable to avoid making some of the same mistakes and misguided moral judgments that he perceives in others. What differentiates Huck from the "mob" is his conscience, his moral idealism, his sense of human decency, and his mysticism. These qualities give Huck the credentials of an American hero. Thus, through the universal archetypes, as well as those that are natively American, Twain has clearly executed a work that lends itself to an archetypal examination (Guerin, et al. 189-191).

Other approaches, such as reader response, New Critical, feminist, and Marxist theories, are applicable to the study of *Huckleberry Finn*. The controversial, moral, and social issues that are confronted in the novel encourage such reader response techniques as journal entry, large and small group discussion, and individual composition. Such activities could serve to elicit examination of contemporary societal values, as well as personal values.

Certain episodes are so replete with detail, symbol, and allusion that close reading is essential. Therefore, a New Critical approach will aid students' appreciation of satire and facilitate appreciation beyond the literal level.

An examination of the disenfranchised in the novel will call for second wave feminist criticism. Before Jim, all women in the novel, and Huck can be viewed as men, women, and children, they must be recognized as members of marginal societal groups, excluded from the mainstream of nineteenth-century Southern society. Furthermore, from a feminist point of view, the reader can gain insight into the role of women in nineteenth-century Southern culture, as well as their characterization by nineteenth-century male authors within the literary canon.

A Marxist approach to the text could focus upon such institutions as the church and the judicial system. The institution of slavery also calls for such a focus. The legitimacy of the aristocracy and the general notion of class distinction, and the prejudice rising from such distinctions, are also important considerations.

Potential for Teaching. *Huckleberry Finn* is a novel that can be read profitably on a number of different levels. Students at the eleventh grade level will be best able to meet the challenges offered by symbols, images, concepts, and dialect. Because this novel demands close reading skills, students could increase their flexibility of dealing with dialect and semantic differences for future reading. First person narration allows the student to feel more involved with the text and encourages imaginative entry. This novel introduces the student to universal truths embodied in archetypes. Because of the age of the protagonist, students can identify with Huck's initiation rites of passage. Students may also identify with adolescent rebellion against, and attempt to escape from convention as dictated by adults.

For the purpose of this guide, the novel is divided into seven sections, which may be classified either according to theme or significant episodes. Such a division allows isolated treatment of logical episodic breaks in the story.

Challenges for Adolescent Readers. *Huckleberry Finn* is not a difficult book for most students to read on the literal level. However, recognition of mythological, historical, and literary allusions will require preparation by the teacher before students will be able to understand how such allusions relate to the novel. Minor vocabulary problems may be addressed within the context of the novel; however, regional and ethnic dialect could cause students to struggle. To address this problem, teachers should provide students with prereading activities that minimize this barrier to understanding. Some students may become mired in the details of the last thirteen chapters, and alternate approaches to the reading may need to be used to maintain interest.

Suggested Instructional Objectives

After reading *Huckleberry Finn*, the students will be able . . .

1. to explain the essential parts of the archetypal motif (Archetypal)
2. to explain how Huck Finn is the embodiment of "the American hero" (Archetypal)
3. to list examples of social satire and explain how the satire is achieved (New Criticism)
4. to trace Biblical allusion as an element of unity (Archetypal)
5. to describe some of the variety of dialects that exist in American English (New Criticism)
6. to identify some of the stereotypes assigned to women by society (Feminist Criticism)
7. to explain the detrimental effects of slavery on all levels of society (Marxist)

8. to detect the hypocrisy of self-righteous piety (Marxist)
9. to explain the characteristics of the picaro and the picaresque novel (Archetypal)
10. to explain the hypocrisy that existed in antebellum Southern aristocracy (Marxist)
11. to conclude that prejudice is not limited just to race, but includes class, gender, and social convention (Feminist)
12. to analyze the role of superstition in *Huck Finn* (New Criticism)
13. to contrast pap and Jim as father images (Archetypal)
14. to explain how the concept of family differs from one class to the next (Marxist)
15. to discuss Huck's crisis of conscience as it applies to the students' own experiences (Reader Response)
16. to compare Huck's heroism to contemporary heroism (Archetypal)
17. to explain how Twain satirizes Romantics (New Criticism)
18. to compare and contrast the Good Mother and Bad Mother symbols in the novel (Archetypal)
19. to trace the steps that lead Huck to his initiation (Archetypal)
20. to synthesize the archetypal elements in an original story (Archetypal)

Prereading And Postreading Activities

Prereading Activities to Introduce the Novel.

1. To orient students geographically, have them locate on a map specific locations such as Hannibal, Mo.; Cairo, Ill.; the Mississippi River system; the Ohio River; and the state of Arkansas.
2. To familiarize students with the historical background, coordinate the teaching of the novel with the history teacher's coverage of the events leading up to the Civil War. If this is not possible, perhaps a guest lecture could be given by someone in the social studies department. As an alternate plan, assign small-group research projects addressing various aspects of antebellum Southern culture.

3. To provide important biographic information, give a brief background lecture about Twain's life and its relevance to the novel.

4. To minimize the problems presented by the dialects in the novel, play the NCTE cassette, "Four Dialects," which is available with a companion book.

5. To introduce the concept of archetypes, explain the universal archetypal symbols mentioned in the Overview.

6. To prepare students for the later analysis, review the precepts of Romanticism and contrast them to those of Realism.

7. To familiarize students with the concept of satire, have students bring in "Doonesbury" and other political cartoons to analyze. Have the students determine what is being satirized and why the satire has a humorous effect.

8. To prepare students for Twain's use of Huck as a picaro, introduce students to the characteristics of the picaro and the picaresque novel. Examples to which students may be able to relate are *Don Quixote, Man of La Mancha*, or *Star Wars*.

9. To prepare students for Huck's initiation, explain the concept of the archetypal initiation process, including all of the integral steps.

Prereading Activities--Section I, Chapters 1-7.

1. To facilitate students' understanding of female archetypes, they will write a coherent paragraph in their journals defining a "good mother." Following this paragraph, students should write another defining a "bad mother."

2. To illustrate the common usage of and purpose for superstitions, the class will conduct a large group discussion and compile a list of currently held superstitions.

3. To familiarize students with dialect differences that exist in the English language, students will use a list of five common words to conduct a survey of people in their neighborhoods to see how many different pronunciations they can find for those words. (Suggested word list: greasy, roof, wash, creek, root)

4. To contrast the differences of Romanticism and Realism, students will write dialectical journal entries. One side will be a Romantic description of any person in the room; the other will be a Realistic description of that same person.

5. To sensitize students to the problems of marginal social groups, the students will write a brief composition discussing a time when they felt like an "outsider."

6. To establish the archetypal concept of "The Shadow," students will write a dialectical journal entry defining "a good father" in one paragraph and "a bad father" in another paragraph.

7. To establish the qualities that make up a hero, students will compile lists of qualities that make people like McGyver, James Bond, John Elway, Debbie Thomas, and Sally Ride heroic.

Postreading Activities--Section I, Chapters 1-7.

1. To address Prereading #1 and #6, students will return to their journals and label each definition with the name of a character. Discussion of the labeling will ensue, and the concepts of "Good Mother," "Bad Mother," and "Shadow" will be illuminated.

2. To address Prereading #2, students will compare the entries from their lists of superstitions with those examples they find in the first section of the novel. Are there any that overlap or share similarities?

3. To address Prereading #3, students will report the finding of their surveys. Notation will be made of those words with the most varied pronunciations. Students should become aware that they are indeed used to hearing and comprehending a variety of dialects within their language.

4. To address Prereading #4, students will return to their journals and, given the choice of Huck or Tom, decide which description Huck would have written and which Tom would have written. In another journal entry, students will write two paragraphs, one predicting Huck's behavior throughout the rest of the novel, and in the second paragraph, Tom's behavior in the rest of the novel.

5. To address Prereading #5, have students get into their response groups for sharing of personal narratives and revision of papers for final draft.

6. To address Prereading #7, have students distinguish at least one characteristic included on their previously compiled lists as being a quality belonging to Huck.

Prereading Activities--Section II, Chapters 8-11.

1. To establish the use of Biblical numbers as a unifying device, have students conduct an interview with a clergyman about Biblical numbers, especially the significance of the numbers 3 and 40. Have students keep notes of the interview in their journals.

2. To establish Huck's emerging conscience, have students describe in their journals a practical joke that has been performed on someone, performed on them, or that they would like to perform sometime.

Postreading Activities--Section II, Chapters 8-11.

1. To address Prereading #1, have students report to the class the information they obtained from clergymen about the numbers 3 and 40. Then students should discuss the significance of these numbers in this section of the novel.

2. To address Prereading #2, have students respond to this question in their journals: "In view of Huck's experience with practical jokes, what possible harmful outcome may develop from the practical joke you wrote about?" Discuss the response in large group discussion.

Prereading Activities--Section III, Chapters 12-16.

1. To develop an understanding of the concept of euphemism, have students work in small groups to develop lists of euphemistic expressions--garbage collector/sanitation engineer; wipe out the enemy army/neutralize the enemy. Then have them write a brief statement about why they think euphemisms are used.

2. To establish the concept of the Wise Old Man, have students respond in their journals to the following prompt: "What qualities come to mind when you hear the word 'grandfather'?" Write a paragraph describing you ideal grandfather.

3. To aid students' understanding of Jim's plight with his family, have students watch an episode of "The Cosby Show" and take notes about the perceptions the viewer gets about family life from this program. This would constitute one side of a dialectical journal entry.

Postreading Activities--Section III, Chapters 12-16.

1. To address Prereading #1, have students point out places in the story where Huck uses the word "borrowing" in place of "stealing." What does this reflect about Huck's character? Have students point out any other examples they can find of Huck's strong sense of conscience.

2. To address Prereading #2, have students share in small groups their descriptions of the ideal grandfather. Then they should find examples in the story that support Jim as having many of these same qualities.

3. To address Prereading #7, Section I, have students return to their list of heroic qualities from section one and add any additional ones Huck displays in this section.

4. To address Prereading #3, have students assume Jim's persona and critique the observations made during Prereading #3. This activity will constitute the second half of the dialectical journal entry.

Prereading Activities--Section IV, Chapters 17-18.

1. To prepare for a discussion of Southern social structure, write the word "aristocracy" on the board and have students brainstorm associations they have with the word. Following this discussion, supply the students with the dictionary definition and have the students discuss the role of wealth in determining privilege and class distinction.

2. To establish the tackiness of the genteel decor of the Grangerfords' home, have students make a collage depicting images that constitute the kind of beautifully furnished living room which they think an aristocrat probably would have.

3. To make students aware of the concept of satire, discuss Weird Al Yankovich's music as an example of parody, and have students determine the nature of the humor.

4. To help students see the parody in "Ode to Stephen Dowling Botts, Dec'd," have students read "Thanotopsis," by William Cullen Bryant, and discuss the Romantic view it portrays of death.

5. To alert students to the difference between piety and sincere devotion, conduct a class discussion of the hypocrisy evidenced in contemporary institutions. Include magazine articles, headlines, and any other material that would reveal the scandals surrounding televangelists, political figures, and sports celebrities.

Postreading Activities--Section IV, Chapters 17-18.

1. To address Prereading #1, establish small groups in which the students discuss and list in their journals the ways the Grangerfords exemplify the previously discussed concept of aristocracy. Students are then to state the dangers, as well as advantages, of equating wealth and position with good judgment. Follow this with a large group discussion of each group's opinions.

2. To address Prereading #2, have students compare their visualization of aristocratic taste, as depicted in their collage, to the scene from the novel depicting the Grangerford's living and dining rooms. This activity could constitute an informal journal entry.

3. To address Prereading #3 and #4, have students explain the ways in which Twain is making fun of Romantic art forms in "Ode to Stephen Dowling Botts, Dec'd." Students should cite specific lines that exemplify exaggeration, sentimentality, and obvious irony.

4. To address Prereading #5, have students list examples of hypocritical piety exemplified by the Grangerfords and Shepherdsons.

Prereading Activities--Section V, Chapters 19-24.

1. To address the evil that exists on shore, which is representative of the trials Huck endures in the course of his initiation, discuss with the students what the mood is at the end of Chapter 18. What contributes to that mood?

2. To illustrate the concept of malapropism, explain who Mrs. Malaprop is and read a section from the play, *The Rivals* by Richard Sheridan. Try to find examples of malapropisms in student writing that can be used as examples. Students should be instructed to watch for examples of malapropisms as they read this section.

3. To illustrate the concept of gullibility, have students discuss and list on the board the qualities one would find in the kind of person who would join groups like Charles Manson's gang, the Moonies, the Jonestown cult, Hare Krishna, and Baghwan Sri Rashnish. Record the class-compiled list for duplication and distribution at the end of the reading for this section.

4. To further advance the concept of the Wise Old Man, have students refer to their "Ideal Grandfather" journal entries from Section III. They should reread the entry and be told to keep it in mind while reading this section of the novel.

Postreading Activities--Section V, Chapters 19-24.

1. To address Prereading #1 and the notion of rebirth as symbolized by the river, read the death scene at the end of chapter 18 and the river scene at the beginning of chapter 19 to the class. Have students discuss the ways in which these two scenes contrast.

2. To address Prereading #2, have students write a brief speculative essay discussing why they think Twain used malapropisms to help characterize the duke and king. Students should also notice that neither the duke's nor the king's name is capitalized. Have students identify another character in the novel whose name is not capitalized and have them speculate what significance this phenomenon may have.

3. To address Prereading #3, have students indirectly assign at least some of the qualities that exist on that list to the people in this section in order to find evidence that Twain was satirizing the gullibility of Southerners. Further direct students to add any descriptive adjectives that they think are appropriate.

4. To address Prereading #7, Section I, have students refer to their lists of heroic qualities generated in Section I and add any new qualities that surfaced in Huck's experience at the circus.

5. To address Prereading #4, instruct students to examine this section of the novel and add any new evidence of Jim's behavior that is like that of an ideal grandfather.

Prereading Activities--Section VI, Chapters 25-30.

1. To illustrate the concept of stereotypes, have students list examples of traits of typical preppies, librarians, cheerleaders, women drivers, athletes, nerds, and Californians. A discussion will ensue regarding the dangers of stereotyping.

2. To address the archetypal concept of soul-mate, have students reconsider Sally Ride and John Elway, after which they should respond in their journals to the question: "Is there any difference between a hero and a heroine?"

Postreading Activities--Section VI, Chapters 25-30.

1. To address Prereading #1, have students analyze the stereotypical roles into which the Wilks sisters have been placed. Students should list the traits assigned to this generalized female model.

2. To address Prereading #2, have students return to their lists of heroic qualities and identify which qualities Huck and Mary Jane share.

3. To address Prereading #1, Section II, have students return to their journals to add any Biblical numbers or variations thereof.

Prereading Activities--Section VII, Chapters 31-43.

1. To further develop the archetypal concept of initiation, have students return to their notes on the archetypal initiation process. Given the steps of that process, have each student write a version of how the novel will end, remembering what must take place next in the process. Students should share their endings.

2. To reinforce the understanding of archetypal themes, have students consider previous novels they have read and use these as a springboard for a discussion about universal themes, common to all mankind, as opposed to cultural themes.

Postreading Activities--Section VII, Chapters 31-43.

1. To address Prereading #1, have students write in their journals about how their expectations of the initiation process have or have not been fulfilled. Have students consider why Huck continues to wander.

2. To address Postreading #4, Section I, have students assess their predictions regarding Tom's and Huck's behavior.

3. To address Prereading #2, ask students what they think the universal theme is that Huck expresses in this section.

Postreading Activities for the Novel.

1. To confirm the concept of universal theme, have students trace the incidents that support man's inhumanity to man as a universal theme existing in this novel.

2. To confirm that Biblical numbers serve as a unifying element in the novel, have students trace the use of these numbers throughout the novel.

3. To confirm that Jim symbolizes the concept of the Wise Old Man, have students map those individuals toward whom Jim has been caring and loyal. Place Jim, as the hub, at the center of a wheel and each character in a circle around him. The ways he has shown caring and loyalty should be written on the spokes of the wheel.

4. To further confirm Biblical numbers and superstitions as unifying elements, have students illustrate with the use of a timeline how superstition and Biblical numbers have created a unifying thread throughout the novel.

Enrichment

The following are related projects that may be undertaken to enhance the students' comprehension and involvement in the unit:

A. Individually, students may make hand-drawn movie posters, depicting a scene from the book.

B. Students may make a collage which follows a theme from the book.

C. Students may make an illustrated map, following the journey down the Mississippi.

D. Students may present a scene from the novel, acted out in costume.

Evaluation

In conjunction with a teacher-generated test, the following essay topics may prove useful as evaluative tools.

1. Write a composition which satirizes a contemporary American societal group. For example: As a feature writer for the local newspaper you have identified a particular social group that has become detrimental to the community. You job is to expose this group, drawing attention to those qualities that make its members undesirable. To avoid repercussions, write the expose using satirical humor.

2. Write an expository essay in which you compare and contrast the roles of men and women in the novel.

3. Write another chapter for the novel which summarizes the next five years of Huck's and Jim's lives.

4. Write an expository essay in which you defend Huck as a uniquely American hero. In what situations does Huck find himself, and what traits does he possess that mark him an American?

5. Write a composition in which you explain how slavery became an accepted Southern institution and how it endured as long as it did. You may want to refer to Section V of the novel. Also, keep in mind the traits of the specific groups that Twain satirizes.

6. Explain how the concept of prejudice transcends racial issues to include other marginal groups. Use at least two marginalized groups in the novel to develop this essay.

7. Could this novel have been appropriately titled *The Adventures of Jim*? Write a composition in which you defend your answer.

8. Write an original initiation story. Incorporate the archetypal elements, and follow the steps of the archetypal initiation.

Related Works

1. *The Red Badge of Courage* (Stephen Crane). Henry Fleming, a young Union soldier, enlists in the army for the glory of war only to discover its horrors. His initiation comes through discovery of his own cowardice when he receives a wound while fleeing from battle. From then on his being mistaken for a hero changes his behavior to that of a mature and heroic man.

2. *Lord of the Flies* (William Golding). A plane loaded with English school boys, escaping pending atomic holocaust, crash lands on a remote island in the Indian Ocean. With no adult supervision, the boys attempt to set up the rudiments of society. Unfortunately, they revert to barbarism and in the process discover basic truths about the human character.

3. *The Old Man and the Sea* (Ernest Hemingway). An elderly fisherman faces physical and spiritual trial during a sea-going quest.

4. *Siddhartha* (Hermann Hesse). Guatama Siddhartha, the son of a Brahmin priest, questions and ultimately rejects the Brahmin lifestyle. He enters the world and experiences various lifestyles until he develops his own philosophy of life (the five-fold path to wisdom). This is a novel of initiation into adulthood and its value systems.

5. *The Odyssey* (Homer). The Greek hero Odysseus is confronted with a multitude of dangers in the course of his sea-going quest.

6. *Of Human Bondage* (Somerset Maugham). Phillip Carey struggles for independence and intellectual development as well as to become an artist. After years of struggle, he gives up his aspirations.

7. *The Catcher In the Rye* (J. D. Salinger). Holden Caufield, a modern Huckleberry Finn, searches for his place in society.

8. *The Grapes of Wrath* (John Steinbeck). Victims of the Dust Bowl in Oklahoma, the Joad family is confronted with prejudice and danger in the course of their quest for a better life in California.

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Guide for Reading (A)

The Adventures of Huckleberry Finn

Section I, Chapters 1-7

1. How does Huck explain his current situation?
2. Does the Widow treat Huck kindly? Explain.
3. Can you relate to Huck's itching? Explain.
4. Translate Jim's first words in Chapter 2 into standard English and compare your translation to that of a friend. Is the context the same? What words cause you difficulty?
5. Contrast Huck's and Tom's approach to a good time.
6. What purposes does Jim's story about witches serve for him?
7. Find an example of Romantic description immediately following Jim's witch story.
8. Why did Huck risk exclusion from Tom's gang?
9. If Tom were to belong to a literary movement studied to this point, which would it be and why?
10. Contrast the Widow and Miss Watson in their treatment of Huck.
11. Describe Huck's self-concept.
12. Where can you find evidence of Huck's "street smarts" in his discussion of pap in Chapter 3?
13. How does Tom Sawyer fit into Huck's view of religion, and what does that perception reveal about Huck's character?
14. Find an example of foreshadowing at the beginning of Chapter 4. What form does this foreshadowing take?
15. How does the reader become more certain that he/she is about to meet pap?
16. How do you get the idea that Jim has a little bit of the businessman in him?

17. Translate Jim's speech at the end of Chapter 4. Compare your translation with that of a friend. Are there any words upon which you do not agree or that you both cannot translate?
18. How would you react if you were to walk into your room and find pap sitting there?
19. In view of pap's discussion of education and black people, what word would best describe him?
20. In view of pap's treatment of Huck, why does Huck have mixed emotions about living in the cabin with pap?
21. If Huck lived in our society, how would he be labeled? To what marginal group would he belong?
22. How does Huck exhibit his resourcefulness in his escape from pap?
23. Why doesn't Twain capitalize "pap"?

Section II, Chapters 8-11.

1. How does Huck turn a bad situation to his benefit, and how does he rationalize his good fortune?
2. Where do the Biblical numbers 3 and 40 appear in Chapter 8?
3. What do Huck and Jim discover they have in common?
4. Find evidence of Huck's indoctrination by his society in Chapter 8.
5. Cite Jim's superstition that contradicts Huck's self-concept.
6. In what context are Biblical numbers used in Chapter 9?
7. How does Jim almost take on the role of the caring parent in Chapter 9?
8. Describe Huck's resourcefulness as it is demonstrated toward the end of Chapter 9.
9. What does Huck do to Jim that results in unanticipated hardship for Jim? Have you ever had a similar experience? How did you feel? How did Huck feel? Did either of you learn anything?
10. In what manner does Huck exhibit his quick wittedness in Chapter 11?
11. How does Mrs. Loftus show herself to be a match for Huck, and how does she show him kindness?

Section III, Chapters 12-16.

1. How did Southern convention affect Huck's and Jim's travel plans?
2. What would we call Huck's "borrowing"?
3. How do Huck's sensitivity and concern for his fellow man surface in Chapter 13?
4. Name two ways in which Jim's wisdom surfaces in Chapter 14.
5. Summarize Chapter 15.
6. To what does Jim compare Huck?
7. What major step does Huck take at the end of Chapter 15?
8. How is Huck's conscience torn in Chapter 16?
9. In view of Huck's dealings with the slave hunters, how would you predict Huck will treat Jim from here on?
10. How does Huck's fast thinking benefit both him and Jim, and what motif does this result represent?
11. What does Jim's superstition account for in this chapter?

Section IV, Chapters 17-18

1. Describe the scene at the beginning of Chapter 17.
2. Find an example of Huck's quick thinking in Chapter 17.
3. What adjective would best describe the Grangerfords' living room?
4. What evidence exists that the Grangerfords are relatively wealthy?
5. What do Emmaline Grangerford and Tom Sawyer have in common?
6. How do the roles of the men and women in the Grangerford family differ?
7. What do Colonel Grangerford and the Widow Douglas have in common?
8. What is ridiculous about the feud between the Grangerfords and the Shepherdsons?
9. Think of the church scene and the end of Chapter 18. How do you react to the end of this chapter?

10. What comment does Twain make upon religion in view of this entire chapter? Cite at least two points that support your decision.

11. In what way does Huck display his devotion to Sophia Grangerford?

Section V, Chapters 19-24.

1. What does the river symbolize at the beginning of Chapter 19?

2. What does the raft allow Huck and Jim to do?

3. In what ways does Twain satirize the king and the duke?

4. How is Southern gullibility placed in the foreground? Give three examples.

5. What ruined the circus for Huck?

6. What is the significance of Jim's being painted blue?

7. What statement does Sherburn make about the average man? Can you agree or disagree with this statement in light of your experience in society?

8. At the end of this chapter, what do you predict that the king and the duke are up to?

Section VI, Chapters 25-30

1. Where do you see a repetition of the Biblical number motif?

2. What does Huck think of the king's and the duke's behavior, and what does this opinion reveal about his character?

3. How do you react to Mary Jane? Do you know anyone like her?

4. Give examples of malapropisms used by the "royalty."

5. Explain Huck's fast thinking in his dialogue with "hare-lip"?

6. How did Huck's conscience dictate his actions?

7. How did Mary Jane show her sensitivity?

8. According to Huck, what is one of Mary Jane's best qualities?

Section VII, Chapters 31-43.

1. Find examples of the usage of Biblical numbers.

2. Explain the crisis of conscience Huck encountered while writing to Miss Watson.
3. What does Huck's statement about the cylinder head reveal?
4. How does Huck appraise Tom's willingness to help steal Jim, and what does the appraisal reveal about Huck's self-concept?
5. What lesson does Huck draw from the sad fate of the king and the duke?
6. Contrast Huck's and Tom's strategies for Jim's release.
7. What strikes you about Jim's attitude during the escape attempt?
8. To which other female character in the book would you compare Aunt Sally?
9. How does Jim show his caring and loyalty?
10. With what does Huck associate the above qualities?
11. With what does the doctor associate the same qualities?
12. How do you feel about what Tom did to Jim? What might Tom represent?
13. How have superstitions and Biblical numbers created a circular pattern in the novel?
14. Is Huck's fate resolved?

Guide for Reading (B)

1. Set aside about 15 pages of your journal for this part of your response. As you encounter a representative or representatives of a unique socio-economic group, record the name(s) and the characteristics attributable to that person or those people. Leave room for the addition of new names and characteristics. Groups you will encounter will include: Aristocracy, White Trash, Slaves, Youth, and Women.

2. As you read, compile a list of superstitions. Cite the character who holds the superstition. This list will be used in class discussion.

3. As you read, compile a list of the points at which the Biblical numbers 3 and 40 are used.

4. When you have finished reading the novel, respond to the following questions.

   A. Why is this a Realistic novel?

   B. Why might this novel have been met with disapproval when it was first published?

   C. Does an understanding of archetypes enhance your involvement in the work? Why or why not?

   D. What effect does Twain's use of language have in terms of your response to the novel?

   E. Where do you think the climax of the novel occurred?

   F. What might be one universal theme in this novel? Be ready to defend your answer.

5. Associate the character from the following list with his/her correct archetype. More than one character may be appropriate to a given archetype, and a character may fulfill the requirements of more than one archetype.

A. Miss Watson
B. Widow Douglas
C. Huck
D. Jim
E. pap
F. Sophia Grangerford
G. Mary Jane Wilks

1. The Soul Mate
2. The Picaresque Rouge
3. The Wise Old Man
4. The Quest and Initiation
5. The Evil Shadow
6. The Good Mother
7. The Terrible Mother
8. The American Hero

6. Trace the chronology of the events of Huck's quest that result in his initiation. Number the first step (1), the second step (2), etc.

A. ___ Huck and Jim come across the floating house.

B. ___ Huck spends some time at the Grangerfords.

C. ___ Huck sees Boggs shot and listens to Sherburn.

D. ___ The king and the duke try to con the Wilks sisters.

E. ___ Huck decides not to turn in Jim to the slave hunters.

F. ___ The king and the duke perform the Royal Nonesuch.

G. ___ Huck decides not to write to Miss Watson and reveal Jim's whereabouts.

H. ___ Huck and Jim come across the *Sir Walter Scott*.

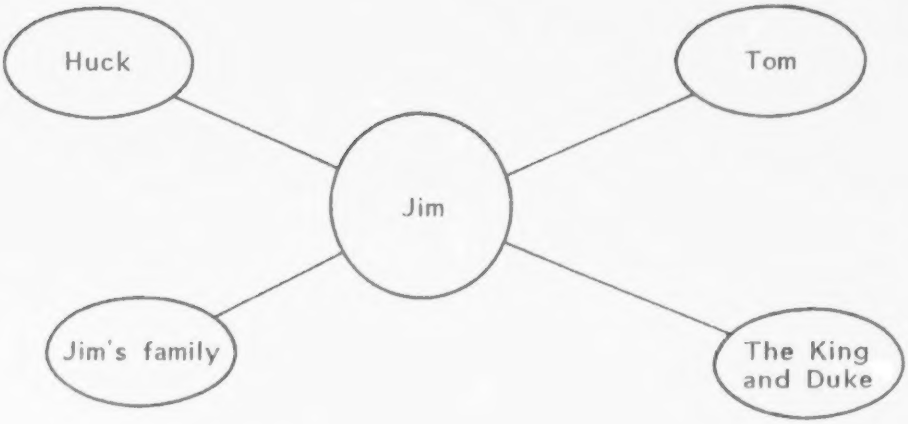
I. ___ Huck kills a pig.

J. ___ Huck lies, but then apologizes to Jim.

K. ___ Huck arrives on Jackson's Island and meets up with Jim.

Appendix

The Adventures of Huckleberry Finn



Diary of Adam & Eve

"THE DIARY OF ADAM AND EVE"

Mark Twain

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Overview

Mark Twain's short story, "The Diary of Adam and Eve," a parody of the Biblical Book of Genesis, is a blend of exaggeration and gentle sparring that unveils and dispels gender stereotypes. Twain's departure from the original events in the Garden focuses on the human emotions in transition while Adam and Eve develop the first loving relationship. The reader serves as referee as each stereotypical view of the relationship is portrayed. In the end, it is obvious the world is a place where male and female feelings must be brought together as one, where companionship and compromise are necessary for happiness.

The story is actually a combination of two stories: "Extracts from Adam's Diary" (1893) and "Eve's Diary" (1905). The stories were presented together for the first time in 1917 as companion pieces, and this suited Twain's intention of presenting a fictionalized ideal of the perfect wife--sincere and loving--modeled after his wife, Olivia. The diary format makes it possible to present an exclusive male perspective, counterbalanced by the female point of view, to study the dynamics of the relationship, its progress, and conclusion.

Critical Commentary. "DA&E" lends itself to a pluralistic analysis, that is, two major analytical perspectives: archetypal analysis and the feminist point of view. The separate evaluations will lead to a greater understanding and appreciation of the text. In limiting the discussion to these critical considerations, it is not suggested that the text may be fully appreciated through these perspectives. Rather, the universal appeal of Twain is due in part to his unconventional approach to literature; the beauty of his range and apparent formlessness makes for such a rich reading that other critical reflections are valid and encouraged.

Archetypal criticism, sometimes called myth criticism, is chiefly the result of work theorized by Carl Jung, an associate of Freud. Jung concluded that literature symbolically represents responses to hidden social problems that are common to all people regardless of culture. From an archetypal viewpoint, literature corresponds to something already present in our psyche--something primordial, universal, and recurring--known as the collective unconscious. There are many varied archetypal patterns present in literature, such as birth and death, romance, comedy, and tragedy, but two common patterns in DA&E have to do with characters and situations.

Archetypal characters are predictable and easily recognized, limited only by our understanding of human nature. Eve as one archetype is presented as "the perfect woman" and possesses a combination of four basic human trait categories: earth mother, temptress, soul mate, and platonic ideal. Typically, a female character represents a specific ego archetype, but it is not uncommon to have characteristics of more than one category present.

As earth mother, Eve is literally everyman's mother, possessing all the good feelings of companionship, home, and family. Her maternal instincts with the new creature, Cain, confuse Adam and make him jealous. Adam tells us Eve "thinks more of it [Cain] than she does of the other animals but is not able to explain why." As history's first mother, she is obliged to follow her innate maternal instinct, irrespective of Adam's feelings.

As temptress, Eve falls to the forbidden fruit and convinces Adam to do the same. She is beautiful, and Adam desires her. She is the fascination that makes men fall in love. Even her deception to explain the "eviction" from the Garden is not questioned since Adam loves and trusts her. Also, within this archeytpal category, Eve's quality of the domineering wife surfaces as she criticizes without basis and argues for the sake of arguing. She sees it her duty to take command from Adam; she is vain and selfish, explaining that "sharing Eden annoys me, for I want to be the principal experiment myself." She foresees great things for Adam, but she knows he needs proper management.

Eve is joined to Adam both on a physical level and on a spiritual plane: she is his soul mate. This bonding or joining of her goals and opinions subordinate to Adam's is an emotional union in which, if need be, sacrifice and suffering are freely offered to her mate. In the relationship, whatever is required to preserve the bond is freely given. She loves, endeavors to please at any cost, and adds, "life without him would not be life." She finds him physically appealing, compatible, and necessary to her existence.

Finally, Eve is the representation of a platonic ideal that transcends human frailty and limitations to an ideology. She has grown to see love as an eternal quality "which shall never perish from the earth, but have a place in the heart of every wife that loves, until the end of time. . . . I am the first wife, and in the last I shall be repeated." This conception of loving defies time and individuals, and it universally survives as a gift to mankind.

Adam is the archetypal all-male figure central to most literature. Much of his psyche at work is unconscious, yet each of his characteristics gives his gender its dubious reputation. He is ego-centered, autocratic, independent, dictatorial, and foolishly daring. Yet he is inventive, logical, humorous, and when tested, he is giving and understanding. These traits mark a "real man," and Twain's Adam has set the standard.

Archetypal analysis is also concerned with recurring patterns of behavior within familiar situations. Two commonly identified in "DA&E" are the initiation and the fall. Initiation concerns the coming of age or maturity through experience. This awakening may be symbolized in many ways, and the motif is universal. Adam's new awareness is simply that life is not complete--nor could it ever be--without Eve. Before Eve, he was not truly human. This new understanding changes the solitary and individualistic caretaker of Eden into a loving husband who perceives the theme of the story: He must come out of himself and become aware that his is not the only human role in God's new world.

The fall as a situational archetype in literature begins with the Bible as the prototype. The fall is the loss of power and innocence due to a great sin and the punishment that follows. Generally, there is a rebirth or new start afforded characters after the fall. Ironically for Adam, the true depth of love and human emotions could take place only after the fall, once he was outside the Garden. By the story's end, his loss of Eden is not nearly as meaningful to him as the loss of Eve. Paradoxically, the fall is what brings Adam happiness and contentment.

Feminist criticism is a socially oriented approach with two main objectives: to identify and resist the dominant patriarchal literary system and to seek alternatives to it. A feminist analysis discovers gender stereotypes which preserve a male's vision of what women ought to be. To the feminist, these male-constructed images only serve to question the value system more deeply. Adam's male viewpoint (Eve talks too much, follows him, won't let him ride the falls) clearly identifies what is wrong with women, yet the stereotyping is so obvious and exaggerated, clearly no real irreverence is intended. In juxtaposition to this male chauvinism, Eve begins her diary equally armed to lambast men. The absurdity of both stereotypes makes it clear that only in a world of combined male/female values fused together can either gender be happy. Feminists would welcome this compromise.

Besides gender stereotyping, feminist analysis is concerned with prescribed role expectations of the female in a traditional patriarchal system. Eve is in the midst of an identity crisis, frustrated by the conflict between what she is and what she wants to be. She cannot be happy as "I" until "I" becomes "we." That bit of fundamentalist male canon is enough to prove the system needs to be changed. There is more at work here than a blind fixation to follow a pre-programmed role, and Eve is proof that each individual possesses natural and cultural androgynous characteristics. The goal, then, should be a literature that moves beyond sexism and allows people to think for themselves. That equality needs to become an integral part of our personality if we are to achieve a socially workable reality.

Potential for Teaching. "DA&E" is an enjoyable story for students in grades nine through twelve. It is a clever parody of falling in love and breaks down the conventional male/female stereotypes. The dialogue is the heart of the humor, replete with idioms and Twain's understatement. The story allows students to judge for themselves the typical gender misconceptions that structure their lives, and closes with a sentimental understanding of the bittersweet nature of love and marriage.

DA&E provides a perfect opportunity to deal critically with archetypal characters and situations so often repeated in literature. The story concerns the universal motif of initiation, and students can easily identify with the awakening of emotions of both Adam and Eve. The emotional adjustments required during the formation of a loving relationship should be all too familiar to most students.

The story is divided into two sections, each offering a one-sided view of the gender's counterpart. It seems appropriate to divide the reading and discussion with exclusive focus to the separate segments followed by a general discussion involving both perspectives after the entire story is read.

Challenges for Adolescent Readers. Unless readers approach Twain with a sense of humor, they will be lost. Adolescents unfamiliar with literary allusions or the original Biblical version of the fall of Adam and Eve may be unaware of the subtle humor in Twain's descriptions, word creations, and malapropisms. Therefore, the students may not find it funny. The teacher cannot explain every joke, or the story will surely die. In addition, a student's limited understanding of male/female relationships might preclude discussion of some--though not all--domestic ironies.

Suggested Instructional Objectives

After reading "The Diary of Adam and Eve," students will be able . . .

1. to distinguish among the distinct phases of the initiation motif
2. to appraise how men and women change in the course of a loving relationship
3. to differentiate between the male and female perspectives toward love and marriage
4. to isolate and identify male and female stereotypes as represented in the story
5. to articulate their own feelings of gender identity in terms of courtship, love, and marriage
6. to evaluate generalizations made by the author concerning love and loving relationships

Prereading Activities

1. A brief discussion should be initiated by the teacher to discover what students know about stereotypes. More specifically, can they identify any stereotypes concerning men and women? Then, encourage responses from the opposing gender to confirm or deny the stereotypes. (See Guide for Reading (B).)

2. Students may find it interesting to chart their own feelings about love and marriage as well as to see how their opinions compare with those of other students. Using focused questions concerning their plans for love and loving relationships, the teacher may try to acquaint students with the potential problems as well as benefits of being in love. (See Guide for Reading (A).)

3. As an activity to acquaint the students with the archetypal situation of initiation, they may be assigned to write recollections of stories, movies, or TV programs in which a character goes through a significant change in personality as love moves him or her from being an independent and disinterested lover to a realization that he or she "can't live without 'em." How did it happen and why? (See Guide for Reading (E).)

4. Because students need to understand the concept of perspective, it may be of value to construct a story or brief scene with a bare minimum of explanation. After reading or hearing the scene, ask for a journal response to what they witnessed. Comparing responses should serve to prove no two people see the same thing in the same way--especially if those two people happen to be one male and one female.

Postreading Activities

1. Using the Guide for Reading (D) values chart, or the Guide for Reading (E) survey of change worksheet, students will be able to write an essay noting the progression and positive change within Adam as he goes through initiation from isolation to the discovery that to be truly happy, it takes two. In this essay, the student should be able to explain the reasons for the changes in Adam's personality and value system in terms of what is important in Adam's life. What were his biggest concerns before the fall? What are his new priorities? Students should give evidence that supports the conclusion that there has been a change in Adam.

   It should be stressed there is no wrong answer to this essay, but students must be able to draw from generalizations within the story to the abstract theme. As a prompt to stimulate ideas, groups may be formed to review the values chart or survey of change worksheet and compare varying opinions before they write.

2. In a broader sense, the concept of love is difficult to explain. The many types of love, the degree of love which human beings are capable of, and the effects of love might become more meaningful essay topics depending upon the maturity of the student readers. Students may wish to refer to the three versions of love as presented in the Guide for Reading (B) and seek poems of their own choosing that represent different opinions about love. The teacher might wish to consider allowing students to share with the class appropriate songs or videocassettes that reflect the differing aspects of love.

3. Twain may have had several reasons for writing this story as he did, and students have discussed his attack on stereotypes and the humor of "DA&E"'s parody of love. What other life lessons are working in the story, or what other thematic concerns are evident? This writing assignment could focus on Biblical images and Twain's toying with Biblical themes.

Evaluation

In conjunction with tests the teacher will generate, essay topics may be useful to evaluate the students' understanding of the thematic concerns of the story.

1. Do any of the stereotypes identified during our discussion of the story still exist today in spite of our new notions of a woman's/man's role in society? If so, have these stereotypes changed over the years? Why or why not?

2. Who would make the better parent--Adam or Eve? Recall the personality traits of each that we listed earlier, and explain how these characteristics lead you to believe he/she would be the better parent. (Ideal for the response journal.)

3. Movies and television often present characters like Adam and Eve who begin a relationship reluctantly but grow to care for one another deeply within a loving, meaningful relationship. Think of such a film or television program and trace the "loner" who matures to see that true happiness means sharing the world with another. (Appropriate for out-of-class writing.)

4. The teacher may wish to select an appropriate quotation from the story such as Adam's closing remarks, "Wheresoever she was, there was Eden," and ask students to discuss what may be crucial about this passage. (Appropriate for group consideration prior to writing individually.)

Related Works

1. *Mark Twain Tonight* (Hal Holbrook). Available on both videocassette and record, this *Is* Mark Twain. Holbrook spent years researching his character and material and has given his portrayal across the country every year since 1954. The project is so well researched, Holbrook is considered an authority on the personality of Mark Twain.
2. *Dating: What He Said--What She Heard--What He Meant* (Nancy Lenn-Desmond). Primarily written from a female point of view, this work deals with the "games" in dating and relationships. It takes an irreverent look at courtship, love, and marriage rituals.
3. "That Day in Eden [A Passage form Satan's Diary]" (Mark Twain). Yet a third version of what happened that day as told by the devil himself. It is a continuation of the humor involving the misunderstanding that came about with God's new creatures.
4. *The Adventures of Mark Twain* - Claymation Film (Will Vinton Productions). This delightful clay animation is a collection of three short stories, *Tom Sawyer Abroad*, "Jumping Frog," and "DA&E," drawn together as Mark Twain narrates his fictional adventures. Students love the claymation--forerunner of the California Raisins and the Domino's Pizza 'Noid.

References

Brodwin, Stanley. *The Humor of the Absurd: Mark Twain's Adamic Diaries*. Westport, Conn.: Greenwood Press, 1972.

Wilson, James. *A Reader's Guide to the Short Stories of Mark Twain*. Boston: Hall, 1987.

Guide for Reading (A)

"The Diary of Adam and Eve"

Love and Marriage Survey

Respond to the following statements as to whether you agree or disagree with each comment about love.

Agree Disagree

_____ _____ 1. In a loving relationship, opposites attract.

_____ _____ 2. You shouldn't expect a person to change his or her ways for you.

_____ _____ 3. Physical attraction always comes before falling in love.

_____ _____ 4. If you love someone, you should give him or her a lot of space.

_____ _____ 5. The one you love should not be smarter than you are.

_____ _____ 6. Don't worry; you can always get a divorce if the marriage doesn't work out the way you want.

_____ _____ 7. You don't have to love someone to marry him or her.

_____ _____ 8. Once you are in love, you don't need to try so hard to please him or her.

_____ _____ 9. There is no such thing as a "perfect mate."

_____ _____ 10. Most married people are still very much in love after many years of marriage.

_____ _____ 11. Girls fall in love faster and more easily than boys do.

_____ _____ 12. Most marriages fail because the man does not do his part.

_____ _____ 13. They ought to make it tougher for people to get married.

_____ _____ 14. Marriage is not as popular as it used to be.

_____ _____ 15. There is no sense falling in love since you'll only get hurt.

_____ _____ 16. Women are generally the partner who wants a divorce.

Guide for Reading (B)

"The Diary of Adam and Eve"

One From Column "A" -- One From Column "B"

In the column on the right, there are brief characterizations that might match the individuals listed in the left column. Match those descriptions to the occupations as best you can. Then indicate if you believe the occupation listed to be more for men or women.

___ Doctor M or W
___ Soldier M or W
___ Teacher M or W
___ Artist M or W
___ Counselor M or W
___ Librarian M or W
___ Movie Star M or W
___ Explorer M or W
___ Minister/Priest M or W
___ Unmarried Person M or W

A. radical; creative; sensitive
B. virtuous; well thought of in the community; caring
C. isolated; reserved; orderly and neat
D. wild; popular; one of the beautiful people
E. instinctive; daring; brave
F. selfish; rude; can't be trusted
G. loving; protective; reliable
H. overworked; underpaid; fair minded
I. well educated; honest; overpaid
J. loyal; tough; reckless

Guide for Reading (C)

"The Diary of Adam and Eve"

Poems of Love . . . Three Views of the Same Prize

Read the poems below carefully and in a few words or sentence, briefly explain what you see as the poets' generalizations about love. These conclusions might be nothing more than a feeling you get after reading the poem. Be sure to look up words you don't understand, and try to prepare yourself to explain your interpretation.

1. from *As You Come From the Hold Land*
Sir Walter Raleigh

But true love is a durable
fire
In the mind ever
burning,
Never sick, never old,
never dead
From itself never
turning--

2. *A Lady Who Loved a Swine*
Author Unknown

There was a lady loved a swine
'Honey,' said she,
'Pig-hog, wilt thou be mine?'
'Hunc,' said he.

'I'll build for thee a silver sty,
Honey,' said she,
'And in it softly thou shall lie.'
'Hunc,' said he.

'Pinned with a silver pin,
Honey,' said she,
'That you may go both out and in.'
'Hunc,' said he.

'When shall we two be wed,
Honey?' said she.
'Hunc, Hunc, Hunc,' he said,
And away went he.

3. *Sonnet #43*
Elizabeth Barrett Browning

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith,
I love thee with a love I seemed to lose
With my lost saints--I love thee with the breath,
Smiles, tears, of all my life!--and, if God choose,
I shall but love thee better after death.

What is the tone of each poem? What words or phrases reveal the tone and separate it from the other poems?

Guide for Reading (D)

"The Diary of Adam and Eve"

Values

Choose the values listed below which are important to Adam and rank them from the most important to the least important. Since Adam's values change as the story progresses, rank the values both before and after the personality shift.

companionship
intelligence
humor
giving and sharing
tenderness
law and order
understanding
Or add your own here:

freedom
achievement
romance
independence
self-respect
wife and family

_______________ _______________

_______________ _______________

_______________ _______________

	Before	After
1.	____________________	____________________
2.	____________________	____________________
3.	____________________	____________________
4.	____________________	____________________
5.	____________________	____________________
6.	____________________	____________________
7.	____________________	____________________
8.	____________________	____________________
9.	____________________	____________________
10.	____________________	____________________

Guide for Reading (E)

"The Diary of Adam and Eve"

Survey of Change

List five "put-downs"--words or phrases--used by Adam to indicate his displeasure with Eve; then, list five words or phrases he uses that clearly prove he likes or loves Eve. Be sure to indicate the page number, and take care not to repeat any words or phrases.

	dislikes	page#		likes/loves	page#
1.	____________	( )	6.	____________	( )
2.	____________	( )	7.	____________	( )
3.	____________	( )	8.	____________	( )
4.	____________	( )	9.	____________	( )
5.	____________	( )	10.	____________	( )

For extra credit, list more:

11.	____________	( )	12.	____________	( )
13.	____________	( )	14.	____________	( )
15.	____________	( )	16.	____________	( )

Aside from individual words or phrases that Adam used to describe Eve, did you notice any other change in his language or style of speech as the story developed? If so, write a few sentences about what you discovered.

Guide for Reading (F)

"The Diary of Adam and Eve"

Postreading Activities for Enrichment

1. WIN A DREAM DATE WITH ADAM/EVE!!! This is it! This is your big chance to win a dream date with the first man/woman on earth. All expenses are paid for this once-in-a-lifetime opportunity to share the evening with the perfect man/woman. Here's all you need to do to win this fabulous rendezvous filled with champagne dreams and caviar fantasies:

   In an essay of two hundred fifty words or less, describe your ideal dream date as you might arrange it. Include all the important details as you plan for the evening of your life. Be realistic as to time and availability of various items you might want to include in this "night of nights." Leave nothing to chance, for after all, this may be the only time you'll ever have to win Mr./Ms. Right.

* * * * *

2. PERSONALS FROM THE NEWSPAPER. Let's suppose you've decided to advertise in the Personal Column of the newspaper in order to meet someone special. Look at a sample below:

   (Teacher should provide
   a suitable sample.)

   Now it's your turn to write your own want ad. Limit your ad to 30 words, which means only the most important requirements will be listed. Remember to keep it interesting in hopes of getting the response you want.

   Place your Personal on the 3 X 5 card provided, and don't sign your name, but rather sign with a make believe name or alias. I'll post these Personals on the Cupid's Corner bulletin board and let nature take its course.

   Good hunting!

* * * * *

3. I WISH I KNEW THEN WHAT I KNOW NOW. Eve was a dangerous woman. She set her sights on Adam, and she did anything she could to hook him and reel him in. Adam, the big lug, never saw it coming.

Cite a few examples of Eve's underhanded tricks used to land Adam:

A. ____

____

B. ____

____

C. ____

____

* * * * *

4. ADAM WOULD BE NOTHING WITHOUT EVE! He didn't even know how to name the animals properly before Eve taught him. Lucky for him, Eve took him in tow and taught him what he couldn't do for himself. Plus, he's such a big baby about some things!

Give a few examples of just how dumb Adam is, or how without Eve's help, he would still be nothing more than the caretaker in the Garden:

A. ____

____

B. ____

____

C. ____

____

Ethan Frome

ETHAN FROME

Edith Wharton

Adela A. Candelaria
Mayfield High School
Las Cruces, New Mexico

Overview

Critical Commentary. Edith Wharton's *Ethan Frome* is a seemingly simple tale fabricated by an imaginary narrator who gathers information from the townspeople, coordinates his story, and arrives at this vision: After studying engineering for a year, Ethan Frome is compelled to return to Starkfield, first to care for his ailing father and senile mother, then to nurse his hypochondriac wife, Zeena. As he earns his meager existence in the frozen barrenness of his farm, which is likened to his loveless marriage, he falls in love with young and orphaned Mattie Silver, his wife's cousin and live-in helper. But when Zeena learns about the deception and arranges for Mattie's dismissal, Ethan and Mattie attempt suicide by sledding down a steep hill and crashing into an old elm tree. The unsuccessful attempt leaves Ethan deformed and Mattie paralyzed. Zeena turns her attention from her own illness to caring for Ethan and Mattie.

The depth of the story, however, lies not in plot or moral, but in its brilliant structure, its ironic reversals, its unifying theme of continuous pain, and especially its rich use of imagery and symbolism as an integral part of the complex and gripping characterization. A serious study of the novel, then, would require the close reading techniques of the New Critical approach.

The busy engineer who narrates the prologue and the epilogue in the first person clearly ascertains that the only truth is in the frame; the nine chapters in between, told by an omniscient author, is his dream vision. But the reality reported in the frame is consistently dismal, for the narrator is "pulled up sharp" by this "lame, anguished, bleak . . . ruin of a man" who drives him to Corbury Junction through a snowstorm. When conditions worsen and Ethan invites him to his home for the night, he presents his vision as he goes back 24 years to the events leading up to the tragedy. The New Critic would view this complicated time scheme as an effective technique of contrast between Ethan's youthful dreams and his present reality, bridging shockingly in the last chapter the themes of poverty and suffering.

The New Critic would also delight in the ironical twists of the novel. The dinner that was happily anticipated ends in alarm; Zeena, who couldn't care for herself, becomes Ethan's and Mattie's nursemaid; Mattie, who had given Ethan some hope for living, now becomes his source of grief; Ethan, who had hoped to replace Zeena's face with Mattie's, now finds them hopelessly alike; the suicide attempt that was supposed to end in death results in endless pain; and perhaps most cruelly, Ethan, who hoped to lie by Mattie in the graveyard, now lives a death-in-life existence with her in the farmhouse.

Besides microscopically examining the novel's twists, the New Critic would look for consistency in images and symbols, and he would not be disappointed, for symbolic imagery abounds in the novel. Ethan is like the "stark field" and seems "a part of the mute, melancholy landscape, an incarnation of its frozen woe, with all that was warm and sentimental in him bound fast below the surface," and even his "diminished dwelling" is like "the image of his own shrunken body." Zeena's broken voice and decrepit body is as wasted as the dish which represents her soured marriage and whose fragments she carries like a "dead body." Mattie is associated with images of spring, her lashes "like netted butterflies," her voice like "a rustling covert leading to enchanted glades." The failure of the suicide attempt is consistent with the theme of defeat.

The archetypal approach would also be appropriate for the teaching of the novel. Since the narrator reveals that his is a tale or "vision," his "once upon a time" version, the story can be read as a fairy tale with Mattie, the lovely orphaned princess, turned house slave, yearning to be rescued by the love-sick prince Ethan, while Zeena, the wicked stepmother/witch with the "querulous lines from her thin nose to the corners of her mouth," and the troublesome cat prevent the escape to Neverland. The numbers presented in the story, like 52, Ethan's age and the weeks of the year, and 24, the number of years since the accident and the number of hours in the day, represent the wholeness and natural order of Mother Earth, which is consistently ironical with the theme, for in *Ethan Frome*, there is no order, no release from suffering.

The novel also invites a Jungian interpretation of infantile regression as opposed to individuation, for Ethan's mother becomes "strange" and dies before his individuation is complete and so, developing a "dread of being left alone in the farm," he turns to Zeena for fulfillment, expecting to find a Good Mother replacement. But Zeena falls short of his needs, for unlike the Good Mother whose roundness provides nourishment, protection, and warmth, Zeena is "tall, angular, and flat-breasted," the archetypal Terrible Mother who denies his needs. Dreaming and longing for another Good Mother, he turns to Mattie, whose "dormant instincts" for mothering he expects to transform so that "her pies and biscuits become the pride of the county." On their night alone, Mattie projects the Good Mother image, lighting the hearth, setting the table, and providing the food which transcends him into "another world where all was warmth and harmony." But Mattie too is orphaned before individuation and so she too is a child who is just playing house. When Zeena discovers that her naughty "children" have destroyed her private property, she drives Mattie out, and Ethan retreats to his study, his playroom of unfulfilled dreams where he toys with a fairy tale vision of a man who leaves his wife to marry another. In the fight scene which follows, he feels "weak and powerless" before this "alien presence," this "evil energy" whom he "abhorred" and who has "mastered him." As he begins to drive Mattie to the station, he detours through Shadow Pond, symbolic of the maternal water of the unconscious, the longing for immersion in the womb. And so he and Mattie attempt a return to the ultimate Earth Mother, the tree, the final nourisher. Twenty-four years later, Zeena regains her position of Mother to her wayward "children," both of whom suffer from permanent regression.

But to approach the novel exclusively from an archetypal perspective would be to narrow one's view of its totality since a Jungian interpretation directly parallels the social perspective, particularly as it applies to a feminist approach. And while it is true that feminists are often in conflict with archetypal approaches to literature which are said to perpetuate the stereotypes of women, Edith Wharton carefully reverses the approach to suit her purpose.

The thesis of *Ethan Frome* from a feminist perspective is that even though women are victims of men who are deceiving in love and weak in character, women manage in their oppressive roles to rise above men. Despite Ethan's portrayal in a traditional male role of protector and provider who wants "to do for you and care for you . . . and be there when you're sick" and despite his planting the idea of suicide in Mattie's brain ("I'd almost rather have you dead . . ."), he chooses the role of child, electing fantasy over reality, passivity over action, regression over growth--themes associated with the archetypal approach. Ethan's role as a husband parallels his negative role as a man, lying to Zeena about the cash advance, entertaining thoughts about deserting her despite her ill health, denying her any communication (much like he denied his mother), and worst of all, deceiving her in his attraction to Mattie. This negative force of a "man" reduces his women to poverty, isolation, and premature old age.

For Zeena was not always a witch. She came to the Frome household as caretaker for his mother, but a year after she married Ethan, a man who "never listened . . . never answered her . . . thought of other things while she talked," she too "fell silent." She is guilty only of her chronic ill health and continuous obsession with it. Perhaps her illness is a plea for attention since the attentions she expects of a husband are denied her, but at least her periodic complications and relapses and certainly her mail provide some anticipation and relief from her solitude. Despite her progressively worsened condition, she never yells and fights with Ethan, allowing "two small tears" to surface only when she sees her marriage shattered. So if Zeena is in fact the archetypal witch or the Terrible Mother, it is only because she has been twisted into one by the conditions of isolation and powerlessness that her husband has imposed upon her. Still, despite her suppression, she recovers some energy and enthusiasm when the accident provides her a purpose in living, even if that purpose is the dismal need to be needed.

Ethan's mother, who also was isolated for years on this decaying farm, lived out her life in a "strange insanity." She, like Zeena, never went anywhere or did anything. Even the inscription on the tombstone of the family plot ("Endurance") is indicative of the plight of all the Frome women. Ethan varies his pace as he works at the mill or sometimes at odd jobs, but his women know no variety, existing in solitary confinement in their subservient roles.

Wharton's answer for this suppressive plight is portrayed in the character of Mattie, where she makes a strong appeal for women's economic and emotional independence. For Mattie is portrayed as a feeble, dependent woman with no training and no aspirations, her only talents consisting of making molasses, playing the piano, reciting a poem, and trimming a hat. She has already failed at stenography, bookkeeping, clerical work, and housekeeping. She attempts to be what others want her to be, and so when Ethan tells her he can't live without her, she assumes he means death and thereby suggests suicide.

Of course a neo-Aristotelian approach is also perfect for the teaching of the novel since fate cruelly suffocates Ethan's longing for an engineering degree, for an escape from Starkfield, for a successful farm, or for a compatible wife, and since all the elements of a tragedy are represented. And what English teacher could resist the assigning of a reader response vision of the tragedy immediately following the prologue? Still, this guide focuses on the New Critical approach, the archetypal approach, and the feminist approach not only to sensitize students to the unity of the language with the setting, characterization, and theme, but also to demonstrate the universality of archetypes and psychological patterns. Another important reason is that the number one vision of most high school students is that of love, dating, and marriage.

Challenges for Adolescent Readers. *Ethan Frome* can be taught with various intensity to almost any high school level student. However, because the "honor" or "gifted" student comprises such a small percentage of the population, this guide is geared toward average students. And while a university setting might lend itself more appropriately to a Freudian interpretation of *Ethan Frome,* it is sufficient for the high school student to analyze *Ethan Frome* from a Jungian perspective.

Suggested Instructional Objectives

After reading *Ethan Frome,* students will be able . . .

1. to recognize the effectiveness of the frame structure for the unity of the novel (New Critical)

2. to trace the irony that deepens the tone and enriches the theme (New Critical)

3. to recognize symbolic imagery as an intergral part of characterization and theme (New Critical)

4. to identify selected archetypes in the novel (Archetypal)
5. to trace Jung's psychology of infantile regression as it applies to the novel (Archetypal)
6. to examine how traditional sex roles affect the lives of the characters in the novel (Feminist)
7. to analyze the conflict of responsibilities in Ethan's marriage (Feminist)
8. to examine Ethan's motivations for marriage (Feminist)
9. to examine Ethan's and Mattie's motivations for suicide (Feminist)

Prereading Activities

1. Read Edgar Lee Master's poem "Silence" together and elicit discussion on the profound dimensions of silence, helping students realize that when the moment is too great, the experience too deep, words are useless. Call students' attention to the third line and ask what might be left unsaid between a "man and a maid." Tell them that the novel they are about to read is also about silence, but instead of encountering profound experiences, the characters are frozen in the silence of their isolation. Have them note the profound silence between the "man and the maid" in *Ethan Frome*.

2. Ask students to sit silently for five minutes with no talking, no doodling, no body language. Ask them to reveal their feelings of boredom and their patterns of thought. Lead the discussion toward times in their lives when they felt alone and ask them to imagine such existence with no stereo, no radio, no TV, no phone, no books, no people. Tell them that the story they are going to read is about people whose monotonous lives drive them into themselves and their thoughts so that they often live in a fantasy world. Perhaps the listings of such fantasies from the novel could be assigned in a reading guide.

3. The teacher should review the term "symbolism" with students by eliciting a listing of objects that might be symbolic (the school mascot, the Republican elephant, the wedding bed, the wheelchair, the flag, etc.). Reference might be made to *The Scarlet Letter* and to Dimmesdale's constant placing of his hand to his heart, symbolic of his hidden guilt, or to the scarlet letter itself. Gear the discussion toward the symbols of the seasons, suggesting, for example, that fading leaves and withered flowers are symbolic of old age. Initiate a discussion of winter and list the conditions that a frozen, snowy landscape might suggest.

4. Define irony for the students, and elicit examples of verbal irony: "What a hunk!" when he's a wimp; "What a palace!" when it's a dump; "What a prize!" when it's a token. Elicit examples from literature to illustrate irony of fate. For example, in John Steinbeck's *The Pearl*, Kino wants the pearl to save Coyotito's life, but the pearl is the cause of the boy's death; or in Stephen Crane's "The Open Boat," the man who is the most deserving of living is the only one who drowns. Give personal examples of twists in your life and elicit examples of twists in theirs. Have them keep written lists of reversals as they occur in the novel.

5. Review the definitions of the first person and the third person omniscient points of view and elicit discussion on the advantages and limitations of each. Cite examples from familiar works like *Tom Sawyer*, told by an omniscient narrator, and *Huckleberry Finn*, told from Huck's view, and discuss how the stories might have differed had they been told from a different point of view. Tell the students that they are about to read a novel whose point of view changes, and ask them to be aware of this change.

6. The Guide for Reading is designed to make students aware of the integral relationship between setting and character. With some variation, such guides could be designed for all of the prereading activities already suggested. An alternative approach to make students aware of the language is to encourage students to buy their own books and underline the symbolism in one color, ironic twists in another, etc., or perhaps simply to label and take notes along the margins as the work is discussed in class. Still another variation is for students to keep note cards with the various headings, citing excerpts and page numbers for future reference.

7. To introduce students to archetypes, show a Children's Fairytale Theater version of "Snow White" (available at most video centers), or perhaps simply discuss the similarities among familiar fairy tales such as "Cinderella" and "Sleeping Beauty." The advantage of the former approach, however, is that students will acknowledge the entertainment value of basic story plots that never grow old. After acknowledging common ground in these tales, such as the fairy princess in conflict, the wicked witch as obstacle, and the handsome prince as rescuer, ask students to look for the adult version of the fairy tale in *Ethan Frome*.

8. To introduce students to the archetypal woman, ask them to suggest images associated with Mother Nature and list their responses on the board, emphasizing such words as *fertility*, *vegetation*, and *nourisher*. Ask students to share experiences from their lives in which only their mothers could kiss the hurt, prepare the food, embrace the fear, or provide the warmth, and then have them relate specific incidents when they were separated from and longed for their mothers. Finally, ask them to recall times when their mothers angered them or hurt them to such a degree that they came to think of her as wicked woman or ugly

witch, and proceed cautiously with discussion. Perhaps this could be handled more appropriately with a private journal entry. Students who have no mother might describe the kind of mother they wish they had or hope their children will have. Conclude with a lecture on Jung's Good Mother and Terrible Mother and explain his psychology of regression and individuation, asking students to jot notes and page numbers of instances when Ethan acts like a child and Zeena a mother.

9. Have students read James Thurber's "The Secret Life of Walter Mitty" and discuss Mitty's fantasies. Then ask them to write a journal entry on the kinds of things they fantasize about, sharing with them your personal examples first, of course!

10. Show students the popular poster with the caption "Not all Drunken Drivers Die; Some Live to Tell About It" which depicts a mutilated body with a powerfully oppressive face. Elicit discussion on why people commit suicide and have students write a paper or a journal response on mental health and suicide prevention.

11. Have each student interview at last three married people, asking the following questions:

    A. Specifically, what one thing do you like about your marriage?

    B. Specifically, what one thing do you least like about your marriage?

    C. Why did you marry?

    Discourage students from accepting the obvious "I was in love" for the latter question, and encourage them to probe for a definition of love. Compile results and share responses with the class, stimulating a discussion on motivations for marriage, expectations of marriage, and the difference between the dream and the reality. Have students write a journal entry beginning with "The person I marry will. . . ." Finally, ask students to note Ethan's motivations for marriage as they read the novel.

12. Have students bring in traditional wedding vows and, after reading the variations and writing the diverse promises on the board, consult a dictionary for the meaning of the word "vow" and discuss why people often make pledges they have no intentions of keeping. Then play a love triangle song, especially one about lying and deception in marriage, and ask them as they listen to note the lyrics that describe intense emotions and ultimate results. Gear the discussion toward responsibilities in marriage and what is expected of them as a marriage partner. Finally, ask them to write a journal entry on one of the following topics and share responses with the class:

    A. Marriage vows I would consider honoring

B. When I marry my responsibilities will be. . . . When I marry the responsibilities of my partner will be. . . .

C. I would consider divorce if. . . .

13. Divide the class into groups of six and have students brainstorm questions similar but not limited to the examples presented below. Their ultimate goal is to take an informal poll of five people each, both from the school and from the community, and answer in detail the following questions:

A. What is the female role in America today?

B. What is the male role in America today?

Have each group report on its findings and compile the information for reproduction.

Sample poll questions:

A. Should women work outside the home?

B. When should men do housework?

C. Is it more important for males or for females to prepare for a career after high school?

D. Is chivalry alive today?

Postreading And Enrichment Activities

Questions to guide discussion are provided in the Appendix. In addition, the teacher may offer any of these activity options to students:

1. With a partner, write a dialog between Ethan and Mattie, Ethan and Zeena, Mattie and Zeena, or among all three of them after the accident, being consistent with Edith Wharton's language. Then roleplay the dialog in front of the class.

2. Write an obituary for Mrs. Frome (Ethan's mother), specifying the cause of her death, her family survivors, and her life's accomplishments.

3. Using a frame structure similar to Edith Wharton's, create a short story making your imagery consistent with your characterization and using as many literary techniques as you can incorporate to unify your theme.

4. You are Edith Wharton writing *Ethan Frome*, and you have just written the Ethan-Zeena quarrel scene. Finish the book, changing the plot line and using consistent language.

5. Create a collage that depicts the isolation and the barrenness of Starkfield, focusing on the imagery and the mood of the novel.

6. Your listings of specific references from the novel under various categories should now be complete. Compile these listings into one major work with subcategories, and discuss how this language unifies the novel and develops the theme. Finally, keep your lists to use as references for a major paper.

7. Create a short story (not necessarily a tragedy) using the fairy tale archetype as your skeletal model. Although you may have variations in your approach, be sure to include a fairy princess in conflict, a wicked witch as obstacle, and a handsome prince as rescuer.

8. Rewrite *Ethan Frome* as a fairy tale for children, but instead of looking for effect as Wharton did, attach a moral at the end. Then create a cover for your paperback edition, with an artistic production on the front cover and an enticement for the reader to buy your book on the back cover.

9. Write an essay with a thesis that suggests that many plots are created from a basic fairy tale model. Begin with a skeletal outline of a movie or book reduced to its lowest common plot of fairy tale origin. Then progress to analyze the depth of the work and its thematic implications.

10. Your listings of page numbers and notations of Ethan's infantile regression and Zeena's dictatorial mothering should now be complete. Although you were aware of these throughout your reading, final thoughts and implications should be entertained in a journal entry.

11. Write an article to appear in the *Bettsbridge Eagle* the day following the tragedy and report the event, citing possible motivations for the attempt. You may assume the role of either a male or a female reporter, and you may slant the news any way you wish.

12. You are Zeena (or Mattie or Ethan). Write a poem or a song in which you lament your condition. You may either perform in front of the class or tape your finale and then share with your peers.

13. Write a letter to Edith Wharton expressing your view of the novel and your position on feminism. Suggest how she could have changed the novel if indeed you thought she should, or why you think it is effective intact.

14. You are engaged to be married and have presented your beloved with a wonderful assortment of books, one of which is *Ethan Frome*. Write a letter to your intended telling him/her why you plan to marry and what you expect your marriage will be like, and expressing some concerns about recurring doubts that your marriage, like the Frome's, will end in a triangle. Pose "what if" questions alluding to Ethan's Zeena's, and Mattie's plight.

15. You are Zeena, who has just arrived from Bettsbridge, and you were happily absorbed in your misery until you discover the broken dish, convincing you that your marriage is shattered. Write a journal entry describing your feelings about Ethan in particular and men in general. (Mattie's views at strategic parts of the novel would also make appropriate journal entries.)

16. You are Mattie the night before you are to leave the Frome household. Write a journal entry describing your feelings toward Ethan and Zeena. Then explain how you could have avoided the pain of dependency. (Mattie's views at strategic parts of the novel would also make appropriate journal entries.)

17. You are Ethan after the tragedy, and for 24 years you've put up with two nagging women. Express your feelings about them, citing specific instances of their verbal attacks toward each other and toward you.

18. Take the results of the sex-role survey from the prereading assignment and relate those results to Wharton's portrayals of Ethan, Zeena, and Mattie. Decide how their lives could have been strengthened or changed had their sex roles been defined differently.

19. Prepare an original artwork (pencil, charcoal, oil, watercolor, sand-painting, etc.) illustrating one of the following:

    Setting and mood in *Ethan Frome*

    Zeena as Good Mother or as Terrible Mother or both

    Mattie before the accident or 24 years later or both

    The trio sitting around the kitchen

    Scene of your choice depicting an important facet of the novel

Evaluation

Since students who may not have the writing skills necessary to score well on a composition should nevertheless be rewarded for their close reading and understanding of a literary work, an objective exam along with one or more of the following writing assignments is an essential means of evaluation.

1. In a well substantiated five-paragraph essay, explain how Edith Wharton uses language to unify the theme in *Ethan Frome*, considering carefully the literary devices she employs.

2. In a well constructed essay, discuss how Edith Wharton uses structure, including point of view, foreshadowing, and flashbacks, as an effective means of contrast and unity. Be sure you support your assertions with specific, illustrative examples.

3. *Ethan Frome* abounds with irony. In a carefully structured essay, trace the development of the story as the ironical twists occur.

4. In a well substantiated essay, discuss the novel as an adult fairy tale in which the prince and fair maiden return from the sunset to live with the witch.

5. Write an essay in which you discuss the novel from an archetypal perspective, demonstrating how Ethan portrays the overgrown child in regression, Zeena the Good Mother turned Terrible, and Mattie the Good Mother substitute.

6. Decide whether males or females are portrayed more favorably in the novel and write a well substantiated essay defending your position.

7. In a well written essay, discuss the motivations of the three major characters for love and marriage, citing examples from the novel to support your assertions.

8. Write an essay discussing the major events that lead to the suicide attempt and asserting whether such an attempt is justified.

9. In a well supported essay, discuss how Ethan and Zeena fail to meet the responsibilities of their marriage and suggest what each could have done to avoid the pain.

Related Works

1. *Pride and Prejudice* (Jane Austen). This classic novel about courtship and love not only reveals motivations for marriage, but also provides models, like the Bennets' weak marriage and the Gardiners' strong marriage.

2. *Wuthering Heights* (Emily Bronte). Wharton was influenced by the structure of this novel, by the Catherine-Heathcliff infidelity, and by the Cathy-Linton disastrous marriage.

3. *Ethan Frome, A Dramatization* (Owen Davis and Donald Davis). This dramatic version of the novel was staged by Guthrie McCentic at the National Theater in New York City in 1936.

4. *A Tale of Two Cities* (Charles Dickens). This nineteenth century classic contains various archetypes, including the Great Mother figure of Lucie and the Terrible Mother, Madame Defarge.

5. *Medea* (Euripides). This classical tragedy depicts the triangle of Medea, Jason, and Glauce and develops the Good Mother and Terrible Mother archetypes.

6. *The Great Gatsby* (F. Scott Fitzgerald). This novel reveals the devastating effects of lives that are ruined by love triangles.

7. *Blithedale Romance* (Nathaniel Hawthorne). This book portrays Coverdale and Hollingworth both looking to love young Priscilla rather than her older sister Zenobia, the character whose name Wharton adapted.

8. "Ethan Brand" (Nathaniel Hawthorne). This tale deals with the deadening of the spirit through the sin of isolation from mankind, and its protagonist is the other "Ethan" in American literature.

9. *Edith Wharton, A Biography* (R. W. B. Lewis). This text provides various pictures of the author, presents an overview of her fiction, and analyzes the relationship between her life and *Ethan Frome*.

10. *Hamlet* (William Shakespeare). Not only does this play contain conflicts in love and motivations for suicide, but much of the imagery is related to disease and decay.

Guide for Reading

Ethan Frome

The prologue of *Ethan Frome* sets the tone of the book and depicts the patterns of imagery and symbolism that continue throughout the novel. As you read the prologue, quote as many descriptive phrases as you can find under the appropriate headings. A few examples are listed to get you started. Use the back of this paper and/or additional paper, making your own columns:

Winter Setting	Frome Farm	Ethan	References to Silence
"thick snow"	"orchard of starved apple trees"	"he was but the ruin of a man"	"silent nod to post-master"
"sunless cold"	"'bout as bare's a milkpan when the cat's been around"	"looks as if he's dead and in hell now"	"his taciturnity was respected"

Now that you have images to work with, use a separate sheet of paper to write a paragraph, describing how Edith Wharton combines setting and characterization as an integral part of her novel. You may use the following topic sentence, or you may prefer to compose your own:

Edith Wharton's Ethan Frome is likened to the Starkfield in which Ethan lives.

Appendix

The teacher may select from among the following topics for discussion.

Prologue (The Guide for Reading is an appropriate tool to use at this time.)

1. Describe the metaphorical winter attacks in Starkfield.
2. What is the symbolic representation of the missing "L" from the Frome household?
3. Consider Ethan's age and the time since the accident and determine if these numbers have special significance.
4. What masculine characteristics does Ethan Frome depict?
5. It is understandable that Harmon Gow "permitted himself to reveal little information regarding the Frome tragedy, for men seldom gossip," but the stereotypical woman relishes gossip. (A) Is this a fair assessment of traditional sex roles? (B) Why do you suppose Mrs. Hale is "unexpectedly reticent" on the subject?
6. According to Ethan, why does his mother progressively worsen and die?
7. What does the reader know about the narrator and his job? Could the narrator be female?

Chapter 1

1. Beginning with Chapter 1 and after subsequent chapters, refer to Prereading #6 and discuss your increasing awareness of the significance of the language in the various categories.
2. Discuss the possible reasons for the change from the first person narrator to the omniscient point of view after the prologue.
3. Describe the effectiveness of the flashback as Ethan looks for Mattie through the church window, and discuss what is revealed.
4. What is the symbolic significance of Mattie's "cherry-coloured scarf"?
5. What is significant about the circular motions of the Virginia reel?
6. Discuss Ethan's motivations for helping Mattie with the household chores. Then discuss Mattie's reasons for avoiding them and suggest alternative occupations for her.

7. How is Edith Wharton reversing stereotype sex roles by revealing Ethan's attention to shaving?

8. Ethan and Mattie are both depicted as sensitive "to the appeal of natural beauty." What is Ethan's primary motivation in showing Mattie the wonders of nature? What do you thus learn about his vanity?

Chapter 2

1. What is said about the elm as a foreshadowing device?

2. How is Ethan's child-like insecurity with both Mattie and Zeena revealed in this chapter?

3. How is Zeena's description parallel to the Bad Mother archetype?

4. What is significant about Ethan's dreams?

5. Describe the scene at the graveyard and the implication of Ethan's aspiration for Mattie to "some day . . . lie there beside me."

6. How are Denis Eady and Ethan both made to look silly by their bragging?

7. What do Ethan's "wild thoughts" about tramps tell us about his secret longings for the disposal of women he no longer wants?

8. Why does Ethan pretend "he has mill accounts to go over"?

Chapter 3

1. Find the numerous references to silence and discuss their effect on the tone of the novel.

2. How does Ethan behave like a child when he breathes a sigh of relief upon learning that Zeena is going into Bettsbridge?

3. Describe the circumstances that brought Mattie to Starkfield and the lack of skills that causes her to remain.

4. How does Zeena demonstrate independence in her medical trips and subsequent spending?

5. What does Ethan's lying to his wife and his failure to drive Zeena to the station say about Ethan as a man?

Chapter 4

1. How is the word "Endurance" on the Frome gravestone symbolic of the Frome women?

2. Contrast the language between the threshold scene with Mattie to the threshold scene with Zeena in Chapter 2.
3. What do the colors of the "crimson ribbon" and the "gay red glass dish" symbolize?
4. Again referring to Prereading #6, discuss the warm and cold imagery associated with Mattie and Zeena respectively.
5. Why would obeying Zeena's orders restore Ethan's "shaken balance" when his mother was ill?
6. How is the broken dish scene similar to the infantile behavior of two children playing house?
7. Who was the backbone in the Frome household during Mrs. Frome's illness and death? What circumstances led to Zeena's and Ethan's marriage?
8. How valid was Zeena's excuse to stay in Starkfield because she feared a "loss of identity" in the city?
9. Discuss why Zeena's silence can be attributed to Ethan's treatment of her.
10. How does Ethan's pride at the Hales' conflict with his nonassertive behavior?
11. What is Ethan's immature response to the Ned and Ruth kissing scene?

Chapter 5

1. What are the implications of the "irresponsible night" and "warm lamp-lit room" and Ethan's liberties of caress in the former but caution in the latter?
2. This chapter reveals a second foreshadowing of the dangerous elm tree. What might the big elm represent?
3. Ethan kisses Mattie's sewing "stuff" rather than Mattie. How does this cast him in an infantile role of make-believe?
4. How does Ethan pride himself with authoritative words in planning their coasting?

Chapter 6

1. What is the significance of the change from sleet to rain?
2. How does Ethan compare to a child in his unexplained happiness of fantasies?

3. What does Ethan's plan to deceive Zeena with the pasted dish reveal about his integrity as a husband?

Chapter 7

1. What similes are used to reveal the scene when Zeena explains her need for money?
2. What is the significance of the broken pickle dish, and why does Zeena carry it like a "dead body"?
3. What powerfully negative phrases depict Zeena as a Bad Mother?
4. Why might "complications" be an exciting prognosis for Zeena?
5. How does Ethan fail to meet his wife's need for sympathy after her prognosis in Bettsbridge?
6. What do Ethan's intense feelings of abhorrence toward Zeena and his passionate kissing scene with Mattie reveal about his values toward marriage?
7. Edith Wharton says that this was the "first scene of open anger between the couple in their sad seven years together." What does this reveal about the marriage and their attitudes toward each other?
8. As an honorable husband, does Ethan have a right to keep Mattie as he demands?

Chapter 8

1. What does Ethan's flinging of Zeena's needlework symbolize?
2. Describe the spring-like images Ethan associates with Mattie on his way to town and decide what the season suggests.
3. How does Ethan's fairy-tale daydream parallel his circumstances?
4. How do Ethan's plans for running away affirm his regressive pattern?
5. What does Mrs. Hale's kindness to Ethan reveal about Ethan the child?
6. How do you account for Ethan's values when he plots to deceive and desert Zeena while being scrupulous in his treatment of the Hales?
7. How does Ethan justify his plan to leave Zeena?
8. How is Ethan's "manhood" humbled?

Chapter 9

1. Compare Zeena's hair to Mattie's and discuss the significance of each.
2. Discuss the images that make Shadow Pond beautiful to lovers.
3. What significance might be attached to Ethan's finding Mattie's locket?
4. Why does Edith Wharton have them stop at Shadow Pond to reminisce?
5. Discuss the imagery that sets the mood for the tragedy.
6. Why does Zeena's face interfere with Ethan's steering?
7. What is the archetypal significance of Mattie's breaking the circle on that spring day to join Ethan?
8. What does their clinging together "like children" suggest about the Bad Mother archetype?
9. What is suggested by Ethan's wanting to die being cuddled?
10. What is the significance of returning to the elm?
11. Compare the differences between Ethan's treatment of Zeena and of Mattie.
12. Ethan tells Mattie he'd rather be dead with her than stay married to Zeena. What does this tell you about the kind of man he is?
13. Why does Ethan speak with "authority in his voice" with "fits of boastfulness"?
14. Does it break with traditional sex role stereotypes that Mattie is the aggressor in the kissing scene?
15. What motivates them to commit suicide, and who suggests it?

Epilogue

1. For what purpose does the point of view shift back to the original?
2. Mrs. Hale compares the Fromes "up at the farm and the Fromes down in the graveyard." How does this ending unify the theme?
3. Compare the language describing the two women, and discuss what is ironical about Mattie's "witchlike qualities."
4. Whose "querulous drone" was heard as the narrator entered? What does it reveal about the change that has occurred?

5. What positive qualities does Zeena demonstrate after the accident?
6. What motivates Zeena to care for the couple when before "she couldn't even care for herself"?
7. How is Ethan's attitude toward the women consistent with his values of 24 years ago? Does he grow positively or negatively in his role?

Whole Book

1. Contrast the color imagery and the seasons associated with Mattie to those associated with Zeena.
2. How are light and dark images used to enhance the mood of the novel (for example in the first two pages of Chapter 7 and again in Chapter 9)?
3. Compare Ethan's and Zeena's initial conflicting attitudes about allowing Mattie into their home and their subsequent ironical reversal.
4. Discuss how the three major characters of the novel use illusions to escape their plight of loneliness and isolation.
5. Now that he has two women to contend with rather than one, do you believe that given the opportunity, Ethan would look for love again?
6. Is Ethan justified in steering the sled into the tree? Explain.
7. If Ethan had truly loved Mattie, would he not have encouraged her courtship and marriage to Denis Eady, son of the successful Irish grocer? How is Zeena superior in her aspirations for Mattie's "amusements" and "opportunities"?
8. Discuss who rules in the Frome household and decide whether the males or females are portrayed more favorably.
9. How do the roles of Harmon Gow, Mrs. Ned Hale, and Denis Eady affect the story?
10. The bulk of the novel focuses on Ethan's thoughts rather than Zeena's. Discuss how the novel would be different if the reader had been allowed to examine Zeena's thoughts.
11. Does Zeena enjoy taking care of Ethan and Mattie? How do you suppose Zeena would have changed if Ethan had died and Mattie had lived, or if they had both died?
12. How does the successful engineer narrating the story parallel Ethan Frome the failure?

13. Explain what Ethan's expectations of life and of Zeena were. How did he or Zeena fail to make these dreams come true?

When Lilacs Last in the Dooryard Bloom'd

"WHEN LILACS LAST IN THE DOORYARD BLOOM'D"

Walt Whitman

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Overview

Critical Commentary. Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" was one of four elegies written about the death of Abraham Lincoln, a person in whom Whitman found much to admire. One cannot read or even attempt to analyze the poem without looking at the basis for the major symbols in the poem.

Whitman took the title of the poem and one of its major symbols from the fact that on the day he learned of Lincoln's assassination, lilacs were blooming in the dooryard of the family farm. This memory stood out clearly in Whitman's mind as he later recalled his thoughts of Lincoln on that day. Whitman remembered walking through the streets of Manhattan and seeing the black clouds that hung over the city (Kaplan 302). These clouds became symbols for the passage of Lincoln's funeral train and the grief that the entire nation felt. Another memory included in the poem is the western star that Whitman watched in the night sky and that became symbolic of Lincoln in the poem. Finally, the memory of a bugle blowing "Lights Out" became the voice of the hermit thrush (Kaplan 308).

In teaching this poem, two critical approaches tend to lend themselves well to analysis. Neo-Aristotelian strategies can be used to look at the patterns in the work which contribute to the poem's single unified effect. New Criticism can be used to look at language, imagery, symbols, and paradox within the poem.

The neo-Aristotelian approach emphasizes the element of plot and action which determines the poem's classification as an elegy. The speaker begins the poem with the announcement that he is still mourning the death of a friend,--Lincoln, although the poet does not directly refer to Lincoln. The speaker breaks off a sprig of lilac to be placed upon the coffin of the friend. The speaker sees how ironic it is that spring has come to the land and new life can be seen everywhere, yet his friend no longer graces the land. The speaker then describes an entire nation that also mourns the death of his friend. He speaks of his friend as he saw him when he lived, of the sorrow that his friend carried and how sad he felt when his friend died. Finally, the speaker turns from grieving about his friend's death and begins looking at death in general. He realizes that death is to be welcomed as much as life, for only in death can he find immortality. The patterns in the poem work toward producing sympathetic sorrow.

The neo-Aristotelian approach would also be concerned with how each section of the poem is related to the total effect of the poem. Section 1 lists the trinity of the western star, the lilac, and thoughts of Lincoln. Section 2 announces the loved one's death. Section 3 describes the lilac bush. Section 4 contains the hermit thrush as he sings of the speaker's grief. Section 5 contains images of spring as the coffin journeys. Section 6 depicts the journey of the coffin through the mourning land. Section 7 indicates that the speaker now speaks of death in general rather than of a particular death. Section 8 is the speaker's eulogy for his friend, who is symbolized by the star. In section 9, the perfume of the lilac and the sight of the western star hold the speaker back from accepting the call of the bird's song. In section 10, the speaker wonders how to express his grief. In section 11, he questions how he should show his love for his friend. Section 12 contains the gifts he offers, images of spring and the American people. In section 14, the speaker takes a bird's eye view of the nation and becomes aware of death as a companion. He recognizes that death is something beautiful and to be welcomed. In section 15, the sorrow and grief for the dead are gone. In section 16, the speaker accepts the comfort offered by nature and finds consolation in the thought of immortality.

A New Critic would look at the symbols in the poem and at how the images are related to those symbols. As one reads the poem, he can see the connections between Whitman's memories and the symbols that are used in the poem. The sight of the lilacs and the western star cause the speaker of the poem to think of the loved one who has died. The lilacs, the star, and thoughts of Lincoln are the trinity that forms the basis of the poem.

The lilacs become the symbol for human love and memory. The imagery of the lilacs in the third section of the poem bears out this symbolism. The heart-shaped leaves are representative of the human heart which feels love. The perfume from the flowers acts as a trigger for one's memory. That every leaf is a miracle indicates that to give and receive love is also a miracle.

The western star can easily be seen as Lincoln. Lincoln came from what at that time was considered the western part of the United States. Lincoln, too, drooped and was filled with sadness over the woes of a nation at war with itself. The night which the poet mentions in section 2 is the death that has overtaken Lincoln. The murk which hides the star is the grief that renders the speaker's soul powerless.

In the fourth section, the speaker hears the song of the hermit thrush, which represents immortality. The bird's song becomes victory over death. Lines 24-25 imply that as long as the bird sings, then death is not an end. Section 16 continues the idea of the song as immortal because the song becomes a chant within the speaker's soul. The bird's song sets the tone of the poem as it rises and ebbs with the emotions of the poet.

The black cloud in line 158 becomes two things, the grief that the nation felt for Lincoln's death and the passage of the funeral train. The symbol is developed through the images of death and the journey of the coffin across the nation. The images of "cities draped in black," "crape-veil'd women," "dirges through the night," mournful voices, and tolling bells all reinforce the idea of a grieving nation.

A New Critic would also be concerned with the paradoxes within the poem. The speaker lists vivid images of spring--the season of growth, the symbol of rebirth and resurrection--yet he also includes symbols of death--draped flags, crepe veils, dirges, and tolling bells. Just as spring brings new and freshly awakened life throughout the land, death progresses through the land in the form of the funeral train. Associated with this paradox is the lilac, which returns each spring to bring thoughts of Lincoln to the poet; however, in remembering Lincoln, the speaker also remembers his death. Again the image of death intrudes when the speaker refers to the fallen star in sections 2 and 8. The song of the bird unites the star and the lilacs, which bring thoughts of death, yet the song represents immortality. Paradox is again brought to the foreground when the speaker chooses to line the walls of a tomb, a place of death, with images of spring, rebirth, and resurrection. These images suggest immortality although the speaker realizes that death has come.

A New Critic would look at the way in which the images in the poem contribute to the shifting mood. The mood at the beginning of the poem is sorrowful. The speaker uses images of the lilac and the journey of the coffin to show how he and the nation felt about the death of Lincoln. In section 7, he breaks away from his grief about one particular person to show that he is grieving for all those who have died: "The speaker withdraws from the world to cure his grief by feeling the more powerful emotion of loneliness" (Chase 256). As the speaker searches for companions to understand his feelings, his mood changes. It becomes calm and serene as he realizes that death, like life, is full of comradeship and love. These images are brought about when the speaker accepts the call of the bird and sees death and knowledge of death as companions.

The three major symbols of the poem hold it together. The wondrous song of the bird promises immortality, yet the scent of the lilacs and the sight of the star hold the speaker back from embracing this knowledge. The three are united, yet two seem to pull the speaker away from the other. The speaker may be trying to avoid knowledge of his own death.

Potential for Teaching. "When Lilacs Last in the Dooryard Bloom'd" is an excellent vehicle for teaching students to recognize the elements of the elegiac form used in poetry. Studying the poem can also help them to understand the basic requirement of an elegy and to determine if Whitman meets that requirement. The student can also determine how imagery is used to create symbolism and how all the elements work together to express grief for a loved one and elicit a specific effect.

Challenges for Adolescent Readers. Students may have trouble focusing on mood within the poem since the mood shifts throughout the poem. They may also have trouble relating the idea that one can find consolation for death in nature. Another problem students may encounter is identifying the poetic techniques that free verse relies on to unify ideas.

Suggested Instructional Objectives

After studying "When Lilacs Last in the Dooryard Bloom'd" students will be able to . . .

1. list the elements of the elegy contained within the poem
2. determine how the poem accomplishes its purpose
3. establish how each section of the poem contributes to the major idea of the poem
4. identify the theme of the selection and determine if structure contributes to theme
5. identify the images that contribute to sight, sound, and smell within the poem
6. explain the function of the images in the poem
7. trace the development of symbolism through imagery
8. recognize how imagery is used to draw contrasts and to create mood

Prereading Activities

1. In a journal response, the students will express their views on how they felt at the death of a friend or loved one and what they drew comfort from.
2. Read "The Morning My Father Died" by James Masao Mitsui. Ask the following questions: What were the speaker's feelings when his father died? How do the descriptions of the sights, smells, and sounds of the unplanted garden reveal these feelings?
3. Discuss the connections between the title of the poem and the major symbols to Whitman's life in order that the students understand how often poetry imitates life.

4. Have the students examine an American history textbook's account of Abraham Lincoln's assassination and observe its objective point of view.

5. The students should master the following vocabulary words in order to comprehend this poem fully:

   A. trinity
   B. murk
   C. sprig
   D. flambeaus
   E. minutia
   F. copious
   G. orb
   H. netherworld
   I. undulate
   J. myriad

6. Write the definition of *elegy* on the board and list the following common elements of an elegy:

   A. Announcement that the speaker's friend is dead

   B. The placing of flowers on the funeral bier

   C. A notice of nature's revival of life in the spring when the dead man must remain dead

   D. The funeral procession with the other mourners

   E. The eulogy to the dead man

   F. The resolution of the poem in some formula of comfort or reconciliation.

7. Either read or have the students listen to a recording of the poem and jot down in their journals their impressions as they listen.

Postreading Activities

Student responses to the Guide for Reading should lead to productive discussion of the poem. The following questions should extend and enrich that discussion:

1. Relate the elements of an elegy in Prereading #5 to Whitman's poem.

2. Why is it ironic that the speaker uses images of spring?

3. Explain how the lilac, the star, and thoughts of Lincoln are related.

4. How does Whitman's description of the lilac bear out the symbol of love and memory?

5. What details about the star support its symbolic relationship to Lincoln?
6. Explain why the bird's song represents immortality. What words, phrases, or lines bear out this interpretation?
7. How does the imagery in section 6 show a grieving nation?
8. What is the main idea of each section? How are the ideas connected to each other?
9. What attitude toward death does the poem express?
10. How has the speaker come to terms with his grief?
11. Compare the history book account of Lincoln's death with Whitman's.
12. Have the students write an elegy in memory of a friend or loved one, or of the end of something important to them such as a day, a relationship, or childhood.
13. Have students make a poetry notebook containing other poems that commemorate the end of something.

Evaluation and Enrichment

In conjunction with a teacher-generated test, the students may complete writing assignments on each of the following:

1. Write a descriptive paragraph describing a favorite season using vivid imagery and sensory details.
2. Explain in writing how the imagery used in the poem contributed to the total effect.
3. Explain in writing how the major symbols in the poem are related to each other and to Whitman's theme.
4. Discuss the major concept Whitman develops about death and what this message implies about life in general.

Related Works

1. *Tunnel Vision* (Fran Arrick). Story of a young man's suicide and how parents and friends learn to cope with his death.
2. *Tiger Eyes* (Judy Blume). Story of a young girl working through the pain and confusion of her father's death.
3. "Thanatopsis" (William Cullen Bryant). A poem which contains images of death and in which the speaker finds comfort in nature.
4. "Elegy Written in a Country Churchyard" (Thomas Gray). A poem which deals with the passing of men and the things they value.
5. "In Memoriam" (Alfred, Lord Tennyson). A poem written on the death of Arthur Hallam.

References

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Kaplan, Justin. *Walt Whitman: A Life*. New York: Simon and Schuster, 1980.

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Guide for Reading

"When Lilacs Last in the Dooryard Bloom'd"

After reading the poem, complete the following activities.

1. List the images in the poem that appeal to each of the following:

   A. sight

   B. sound

   C. smell

2. List images related to each of the following:

   A. spring

   B. death

3. On the back of this page, list the elements of an elegy and, next to each one, the sections of Whitman's poem that correspond to each of these elements.

4. Complete the following chart on symbols in the poem.

Symbol	Meaning
Example: black cloud	grief/death
A.	
B.	
C.	

The Bridge of San Luis Rey

THE BRIDGE OF SAN LUIS REY

Thornton Wilder

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Overview

Critical Commentary. Set in Peru in the early eighteenth century, *The Bridge of San Luis Rey* is the story of five people who perish in the collapse of an ancient footbridge, and of a Franciscan monk's attempt to trace those lives in order to discover some divine intention behind the disaster. The novella employs an episodic structure, strong character development, and rich imagery and symbolism to move from the tragedy toward the overwhelming, abstract theme of the bridge as the ultimate link between the living and the dead, the past and the present, memory and oblivion.

Because of the novella's complexity, *The Bridge of San Luis Rey* can be approached from a variety of critical viewpoints. For the purposes of this study, however, the focus will be on three approaches--neo-Aristotelian, New Criticism and archetypal--with passing attention to a fourth approach, feminist criticism.

On the surface, *The Bridge of San Luis Rey* appears to center on the question proposed by Brother Juniper: Was the tragedy of the bridge an accident, or did God intend that the five victims fall together to their deaths? But as the reader progresses through the narrative, it becomes apparent that this question is secondary to the lives of the five victims, to their own special problems and desires. Wilder's theme becomes one not of divine intervention, but of the power of love, and it is in this respect that neo-Aristotelian criticism can be applied to this work. The neo-Aristotelian assumes that the plot of any good work must be straightforward and simple, and the reader can use this assumption in judging the effect of Wilder's disjointed narrative, which begins with the tragedy before reverting to the lives of each victim, then returning in the end to the immediate aftermath of the tragedy and the execution of Brother Juniper. Rex Burbank takes Wilder to task for this narrative structure, pointing out that this technique creates confusion of characters and the intrusion of the omniscient narrator into the plot (48); the reader will be able to argue for or against this assertion in terms of what effect the structure has upon the theme and the reader.

Neo-Aristotelian criticism also comes into play in the consideration of character development. Wilder carefully traces his characters, fleshing them out and giving them life, avoiding sentimentality by displaying his characters' weaknesses as well as their virtues (Burbank 47-48). The reader can easily define the changes in the main characters, following them as they move through a sense of isolation and alienation toward some overwhelming epiphany that occurs in close proximity to the tragedy. In following these lives and considering the relative heroism of each, the careful reader should be able to ascertain whether the story fulfills the neo-Aristotelian ideal of a true tragedy, replete with tragic heroes and catharsis.

A New Critical approach will take into account the work as an autonomous entity, with little or no attention given to external forces and factors. For the most part, this can be done; however, some consideration must be given to historical and social aspects, such as Spanish colonial rule in Peru and the influence of the Inquisition throughout the Catholic world. However, these are minor problems in the text and do not preclude a New Critical reading.

The New Critic will focus on imagery, and *The Bridge of San Luis Rey* is fraught with imagery. Helmut Papajewski points to the natural phenomena in the story (clouds, stars, mountains, etc.) as representing a parallel to the human condition, transitory and elusive (24). Wilder also allows images of the heart to run throughout his narrative, and a close reading of this image will reveal Wilder's intent to show the heart and not the head as the central source of good and moral thought and intent. The reader will also be conscious of the recurrence of movement throughout the text, particularly that of rising and falling, which suggests the various changes in fortune experienced by the main characters and foreshadows the tragedy itself. Finally, the careful reader will be able to see how Wilder repeats key words (*spring*, *surprise*, etc.) to illustrate his central ideas of chance and of movement into another realm.

The New Critic will also concentrate on irony in the work, and *The Bridge of San Luis Rey* has at its core a wealth of ironies and paradoxes, not the least of which is the fact that it is only in death that the victims of the disaster find the love they had so intently sought in life. Further tensions exist between the Marquesa's practices of religion and superstition, the yearning for death expressed by both the Marquesa and Esteban before the tragedy, and the contrasting views of love expressed by the Marquesa and Uncle Pio. Finally, New Criticism will take into account the significance of the titles of the five parts of the novella, focusing on how these titles unify the work.

The archetypal approach is particularly effective with *The Bridge of San Luis Rey* when one considers two mythical patterns suggested in the work. From the beginning, the idea of man's fall from innocence is suggested by the very accident itself, and this theme is carried out in Brother Juniper's search for the causes of the disaster. The second pattern, that of shadow and light as representative of good and evil, knowledge and ignorance, conscious and unconscious, runs throughout the work, but is especially pronounced in the third part, which deals with the twins, Manuel and Esteban.

In passing, feminist criticism can be applied to *The Bridge of San Luis Rey*, particularly in examining social class in the novella and the function of gender in the various male/female relationships present in the work.

Potential for Teaching. *The Bridge of San Luis Rey* can best be taught in three sections. The first section includes Part I, "Perhaps an Accident"; the second section includes the second through fourth parts of the novella, "The Marquesa de Montemayor," "Esteban," and "Uncle Pio"; the third section includes the final part, "Perhaps an Intention." Such a treatment will allow the student to comtemplate the intent of both Brother Juniper and the narrator before plunging into the accounts of the lives of the victims. Reading the lives as a whole unit in the second section, rather than as three separate chapters, will prevent the reader from viewing the story as fragmented and will better allow him to see the interrelationships of the central characters. Treating the last part as a separate unit provides a review of the images and themes exposed in the preceding pages and allows the reader to tie it all together and trace the theme from its concrete facade to an abstract moral, which Rex Burbank defines as love as a moral responsibility on everyone's part (46).

Study of *The Bridge of San Luis Rey* will provide the student with practice in identifying and tracing imagery throughout a work; defining and explaining character development and how it relates to the work's general theme; identifying archetypal patterns in a work; recognizing the role of irony in unifying the text; and contemplating certain key questions, such as divine intervention versus accident.

Because of the work's complex nature, *The Bridge of San Luis Rey* will probably not function well in a class of students with average ability; it will work with students of above-average ability and with those on at least a tenth-grade level.

Challenges for Adolescent Readers. Wilder's novella presents many challenges to the reader, not the least of which is the episodic structure which often confuses the reader. Use of the time-line models in the prereading and postreading activities should render the time sequence of the novella clear to the reader.

Other challenges include the use of several names to refer to one character in the novella, allusions to Spanish literature, and the presence of the Inquisition as an influence in the lives of several characters. These challenges are also addressed by various elements in the prereading activities and the Guide for Reading.

Suggested Instructional Objectives

After reading *The Bridge of San Luis Rey*, the student will be able to . . .

1. analyze the plot structure in terms of arrangement (why is the Marquesa's story first, Esteban's second, and Uncle Pio's third?) (Neo-Aristotelian)
2. draw a general theme from the epiphanies arrived at by each of these characters: the Marquesa, Pepita, Esteban, Uncle Pio, the Perichole, Doña Clara, and the Abbess (Neo-Aristotelian)
3. identify on a model the key incidents in the lives of the main characters in the novella (Neo-Aristotelian)
4. identify Wilder's theme of isolation as it is expressed in the novella (Neo-Aristotelian)
5. explain the literal and figurative functions of the bridge (New Criticism)
6. explain the significance of the titles of the five parts and how they unify the novella (New Criticism)
7. identify and explain the significance of selected repeated images (New Criticism)
8. explain the theme of the fall of man from innocence as it is expressed in the novella (Archetypal)
9. identify and explain the use of light and shadow throughout the novella (Archetypal)
10. explain the role that gender plays in shaping the various male/female relationships in the novella (Feminist)

Prereading and Postreading Activities

Prereading Activities to Introduce the Novel.

1. To acquaint the student with the circumstances of the disaster, the teacher should give some background information on the type of footbridge involved; this can be done in a brief lecture format, and pictures of Incan footbridges can be used in the presentation.

2. To help the students understand the role of the Inquisition in the lives of the novella's characters, the teacher should provide background information in a brief lecture/discussion format. Several sources of information on the Inquisition are listed in the Related Works section of this guide.

3. To acquaint the students with some of the key themes expressed in the novella, the teacher should familiarize the student with the terms *alienation, Isolation,* and *unrequited love*. A suggested method is to briefly discuss the meanings of the terms before having the students write in their journals events from their own lives when they themselves have undergone the experiences implied by the terms.

4. To clarify the time sequence presented by the novella's structure, the teacher should display and discuss the time model provided in Appendix A.

5. To minimize the confusion caused in the text by the use of more than one name or title to refer to a single character, the teacher should display and discuss a chart of the names of the characters who fall into this category. Below is an example of such a chart:

    The Marquesa de Montemayor = Doña Maria

    The Abbess = Madre Maria del Pilar

    The Condesa = Doña Clara

    The Viceroy = Don Andres

    The Perichole (Camila Perichole) = Micaela Villegas (Doña Micaela)

Prereading Activities for Section I.

1. To illustrate the predicament faced by Brother Juniper, the teacher can lead the class in a discussion of predestination and chance, relating them to the accident in the novella.

2. The students should master the following vocabulary terms in order to comprehend this chapter fully:

    A. osier
    B. usury
    C. harangue
    D. gesticulate
    E. savant

Postreading Activities for Section I.

1. To indicate that they have understood the plot of the novella's first part, the students should briefly summarize in their journals the action in this first section.

2. The teacher may wish to discuss with the students the character of Brother Juniper, taking into account what motivates him to research the lives of the victims. The teacher might have the students predict whether or not Brother Juniper will succeed in his search and have them defend their responses with evidence from the text.

Prereading Activities for Section II.

1. The students should master the following vocabulary terms in order to comprehend this section fully:

   A. supercilious
   B. ignoble
   C. provincial
   D. avarice
   E. scurrilous
   F. assiduously
   G. perfunctory
   H. impudent
   I. magnanimity
   J. loquacious
   K. obstinacy
   L. mitigate
   M. efficacy
   N. officious
   O. obliquely
   P. felicity
   Q. exhumed
   R. tacit
   S. stolidly
   T. guile
   U. reticence
   V. banal
   W. austere
   X. veneration
   Y. omniscient
   Z. deference
   AA. implacable
   BB. efface
   CC. tenacious
   DD. iniquities

2. As they read this section, the students should note the use of key images and attempt to discern the purpose of these images in the text. A worksheet for this is included in the Guide for Reading.

3. To assist the students' comprehension of a key process in this section, the teacher should introduce the term *epiphany* and give examples of epiphanies from literature (e.g., the young narrator in James Joyce's "Araby" and Jody in John Steinbeck's "Leader of the People"). The teacher should then tell the students to note the epiphanies arrived at by the main characters in *The Bridge of San Luis Rey* and to attempt to derive a tentative theme from these epiphanies. A worksheet for this activity is included in the Guide for Reading.

4. To help students perceive the various relationships between the major characters in this section, the teacher should provide them with a character map and have them note the connections between the characters as they read, paying close attention to which characters seem to be at the very center of the story. A character map is included as Appendix B.

Postreading Activities for Section II.

1. To aid in the understanding of Wilder's narrative structure, the teacher might want to have the students write a brief essay that examines the order of the three parts contained in the second section of the novella; in the essay, the students may wish to defend the reasons they believe Wilder chose to place the Marquesa's story first, Esteban's second, and Uncle Pio's third. However, the students may

wish to offer an alternative arrangement that can be supported with evidence from the text.

2. To aid the students in the understanding of the role of gender in the story, the teacher might wish to have the students complete a journal assignment in which they speculate on the effect of gender on a particular relationship examined in the story. (**Example:** How is the relationship between the Abbess and the twins affected by her feelings toward men in general?)

3. To help the students in recognizing an archetypal pattern, the teacher may want to ask the students to return to Part III of the novella and list the specific examples where images of light, darkness, and shadow are mentioned. Using this list, the students could then draw an inference concerning what is meant by the archetypal pattern of light and darkness as it relates to the twins.

Prereading Activities for Section III.

1. The students should master the following vocabulary terms in order to comprehend this section fully:

    A. heretical
    B. mantillas
    C. indolence
    D. languorous

2. Based upon what the students have read in the second section, they might now be able to offer some insight into the question being pursued by Brother Juniper. The teacher might ask the students to respond in their journals to the following question: "Based upon the evidence presented by the narrator, does there seem to be a specific reason behind the deaths of the five victims? If so, what seems to be that reason? If not, are there other discoveries that can be made from the evidence presented in the text?"

Postreading Activities for Section III.

1. To help the students understand the fate of Brother Juniper, the teacher may wish to lead a discussion on the causes behind his execution, focusing on the Inquisition and its philosophies.

2. In order to better comprehend the difficulties faced by Brother Juniper, the students may want to complete a chart similar to the one designed by Brother Juniper (Wilder 106). The teacher may wish to place the students in groups for this assignment, telling them to discuss each of the characters involved and to agree upon a point value for each of the five victims in each category. After each group has reached a consensus on the chart, a general class discussion may follow in which judgments are compared and support for these judgments is taken from the text. A sample chart for this assignment can be found in the Guide for Reading.

3. To illustrate their understanding of the time sequence in the novella, the students should now complete the time map included in the Guide for Reading; in this exercise, key events from the lives of the main characters will be placed in order.

4. To assist the students in understanding the significance of the titles of the five sections, the teacher might wish to display the five titles on the board and have the students in their journals respond to the following question: "In what way do the five titles unify the novella?" Afterward, the teacher may wish to lead a class discussion on the question and have the students compare their ideas on the novella's unity.

5. Using the worksheet from the Guide for Reading, the students should now be able to trace the key images through the text and to perceive a significance in those images. The teacher may wish to divide the class into groups and assign one image to each group. Each group will be responsible for noting all important appearances of that image and will need to come up with a general statement on the importance of that image to the novella's theme.

6. Using the epiphany worksheet from the Guide for Reading, the students should now be ready to draw a general theme based on the epiphanies experienced by the main characters. The teacher might wish to have the students write a brief essay (a) on what is discovered by each of the major characters in the novella, and (b) toward what general comment on the nature of love and remembrance do these epiphanies lead the reader.

Evaluation

In conjunction with a teacher-generated test, the following essay topics may prove useful as evaluative tools.

1. Select one of the three adult victims of the disaster (the Marquesa, Esteban, or Uncle Pio) and write that person's obituary based on the information given in the text.

2. The theme of the fall of mankind from innocence has been a popular archetype in literature (the Garden of Eden, Icarus, etc.). Using the epiphany worksheet, the chart constructed in Postreading Activity 2, Section III, and support from the text, write a coherent essay in which you defend or deny the appearance of the archetypal pattern in *The Bridge of San Luis Rey*. Consider in your essay which characters would not be in this category.

3. At the conclusion of *The Bridge of San Luis Rey*, Madre Maria del Pilar believes, "There is a land of the living and a land of the dead and the bridge is love, the only survival, the only meaning" (Wilder

117). In an essay, defend this statement as a major theme of the novella, tracing the ideas of alienation, unity, and love through the text. In your essay, discuss how the bridge functions as a symbol rather than as a concrete entity.

4. In a brief essay, discuss the idea of isolation as it is expressed by Wilder in his novella. What types of isolation are there in this work, and to what consequences do they lead? What is it that Wilder seems to indicate as the cure for isolation, and why?

Related Works

1. "Contents of the Dead Man's Pockets" (Jack Finney). A short story involving a man on a ledge who discovers the important things in life as he hangs near death; another powerful story of self-discovery.
2. "Araby" (James Joyce). The story of a young boy's first infatuation and his initiation into the world of unrequited love.
3. *The Cabala* (Thornton Wilder). The story of an influential society in Rome, this novella follows the same episodic structure and character study as *The Bridge of San Luis Rey*.

The following works are resources for background information on the Inquisition.

1. *The Inquisition* (G. G. Coulton).
2. *The Inquisition: From Its Establishment to the Great Schism* (A. L. Maycock).
3. *The Inquisition in the Spanish Dependencies* (Henry Charles Lea).
4. *The Inquisition: The Hammer of Heresy* (Edward Burman).

References

Burbank, Rex. *Thornton Wilder* (Second Edition). Boston: Twayne, 1961.

Papajewski, Helmut. *Thornton Wilder*. New York: Frederick Ungar, 1968.

Wilder, Thornton. *The Bridge of San Luis Rey*. New York: Pocket Books, 1927.

Guide for Reading

The Bridge of San Luis Rey

Before reading Parts II, III, and IV of *The Bridge of San Luis Rey,* list in the space provided a definition of the term *epiphany*; keep this definition in mind as you read through these three parts of the novella.

EPIPHANY-

As you read Parts II, III, and IV, briefly describe the epiphany arrived at by each character listed below.

The Marquesa-

Pepita-

Esteban-

Uncle Pio-

The Perichole-

Doña Clara-

The Abbess-

What seems to be the central concern of these epiphanies?

Using the information above, construct a theme implied by Thornton Wilder in *The Bridge of San Luis Rey*:

Images Worksheet

As you read through the novella, note in the spaces provided below specific references to key images and phrases; afterward, in a group discussion, you will be assigned one image or phrase and will be responsible for tracing the image and its significance throughout the text; you will also be called upon to relate the image to the theme or themes expressed by the author in the novella.

A. heart

B. fire

C. stars, clouds, mountains

D. rising and falling

E. light and dark

Image assigned to your group: __________________________________

What is the significance of this image in the novel, and how does it relate to the theme or themes expressed by the author?

Judgment Exercise

Using the chart below in a group discussion, assign a point value in each category to each of the five victims of the disaster in *The Bridge of San Luis Rey*. Then use your information to answer the questions below the chart, and be prepared to defend your point values and answers in a class discussion.

Point range: Lowest = 0 Highest = 10

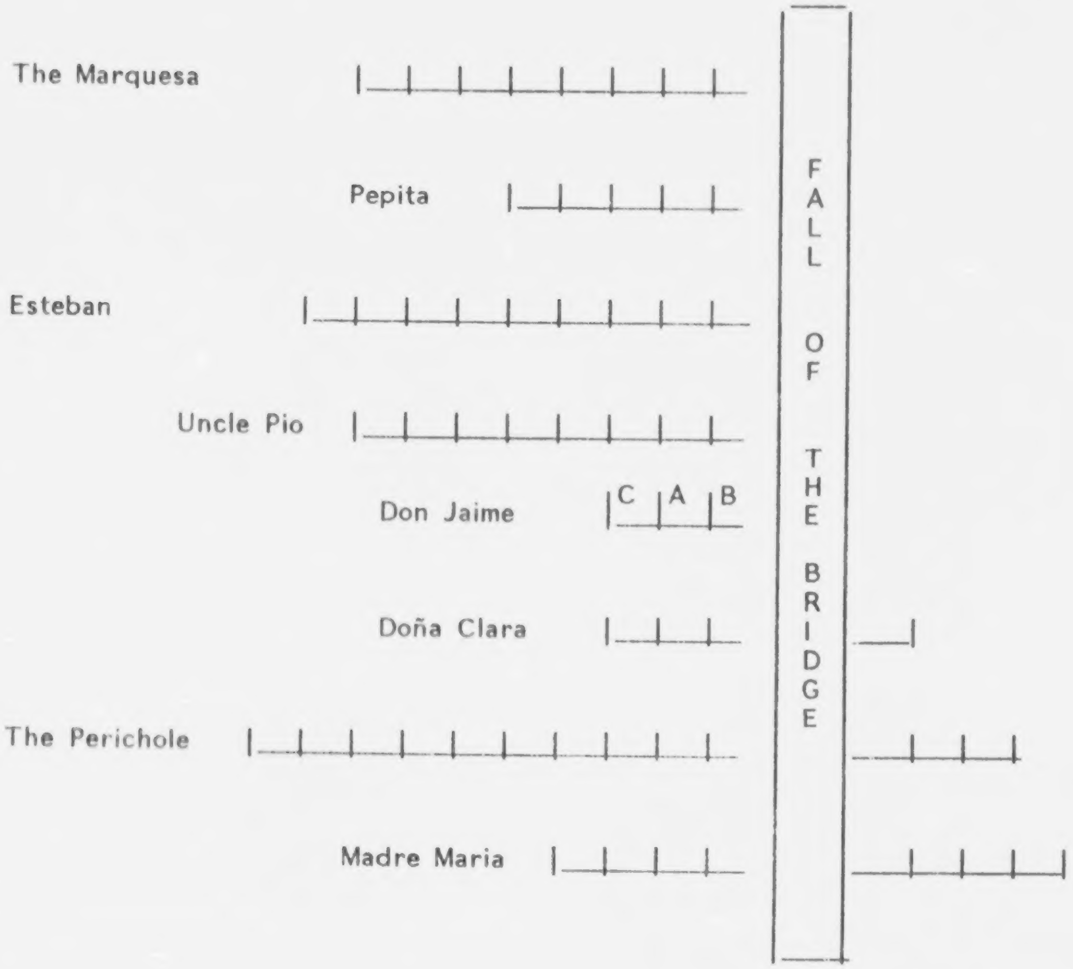
Character	Generosity	Morality	Usefulness
The Marquesa			
Pepita			
Esteban			
Uncle Pio			
Don Jaime			

Which characters seem worth saving from the disaster?

Using the information from the chart above, formulate and state a theory which explains why Brother Juniper did not succeed in perceiving a divine cause for the accident.

Time Sequence Model

Using the chart below, place the events in the life of each character listed on the following pages in the proper order; as an example, the life of Don Jaime is already done for you on the chart.



THE MARQUESA:

A. Insulted in the theatre by the Perichole.
B. Gives birth to a daughter.
C. Realizes she can do no more to attract her daughter's love and that she can begin again with Pepita.
D. Begins writing letters to her daughter.
E. Marries a ruined nobleman.
F. Prays at the shrine for the safe birth of her daughter's child.
G. Brings Pepita from the convent to live with her and to help her.
H. Watches tearfully as her daughter departs for Spain.

PEPITA:

A. Writes a letter to Madre Maria.
B. Chosen by Madre Maria as an assistant in the orphange.
C. Perceives insult of the Marquesa in the theatre and removes her.
D. Refuses to send her letter to the Abbess.
E. Is sent to live with the Marquesa.

ESTEBAN:

A. Agrees to leave with Captain Alvarado.
B. Recognizes Manuel's love for the Perichole.
C. Brought to the convent as an orphan.
D. Attempts suicide.
E. Does scribe work at the theatre.
F. Tries to treat Manuel for blood poisoning.
G. Tries to step aside so that Manuel can pursue the Perichole.
H. Becomes a vagrant after the death of his brother.
I. Develops a secret language with Manuel.

UNCLE PIO:

A. Trains the Perichole in acting.
B. Comes to the New World from Spain.
C. Runs from father's hacienda in Spain.
D. Becomes distraught as the Perichole leaves the theatre.
E. Sees the Perichole's beauty destroyed by smallpox.
F. Buys the Perichole from a cafe owner.
G. Asks to be allowed to raise Don Jaime for one year.
H. Travels with the Perichole throughout Central America.

DON JAIME:

A. Agrees to go with Uncle Pio.
B. Feels ashamed as he rides on the shoulders of Uncle Pio.
C. Lives with his mother in the secluded villa.

DOÑA CLARA:

A. Marries to flee her mother in Peru.
B. Is born to Doña Maria.
C. Comes to the Abbess for comfort.
D. Writes scathing replies to her mother's letters.

THE PERICHOLE:

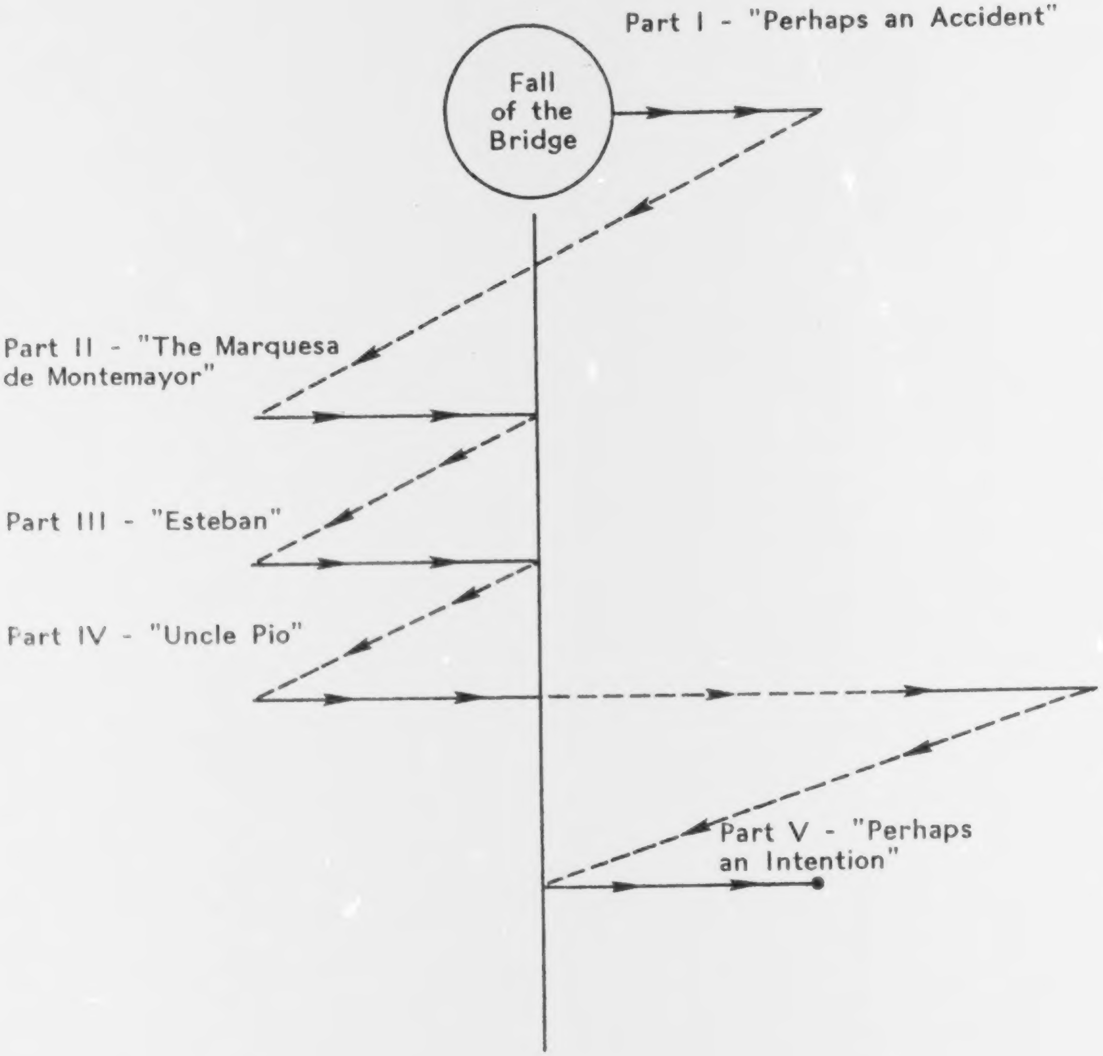
A. Contracts smallpox.
B. Bought by Uncle Pio.
C. Has daughters taken from her by the Viceroy's command.
D. Becomes involved with the Viceroy.
E. Chases Uncle Pio from her house and tells him never to return.
F. Becomes a famous actress.
G. Hires Manuel to write letters for her.
H. Sings in cafes.
I. Agrees to send Don Jaime to live with Uncle Pio.
J. Becomes a worker in the convent.
K. Leaves the theatre to become a lady of high society.
L. Comes to the Abbess for comfort.
M. Retires in seclusion to her villa.

MADRE MARIA:

A. Tries to comfort Esteban after the death of his brother.
B. Believes that her work is useless.
C Is visited by Doña Clara.
D. Selects Pepita to carry on her work.
E. Realizes that love is the most important thing of all.
F. Sends Pepita to live with the Marquesa.
G. Comforts the Perichole.
H. Raises Manuel and Esteban.

APPENDIX A

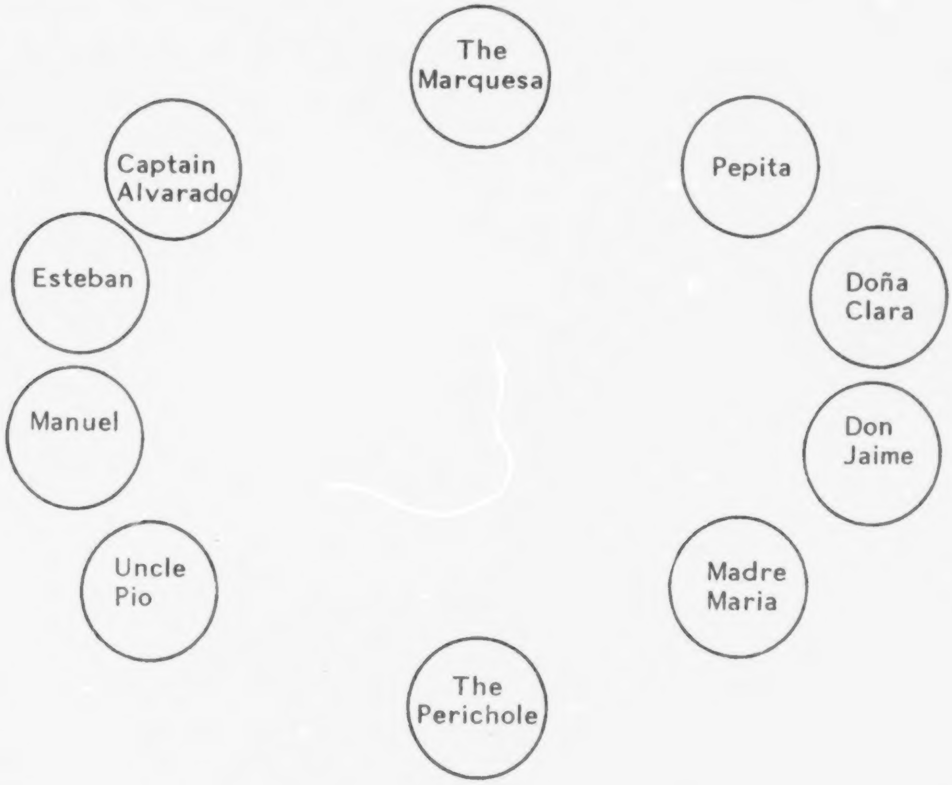
Time-Sequence Model


Part I - "Perhaps an Accident"
Fall of the Bridge
Part II - "The Marquesa de Montemayor"
Part III - "Esteban"
Part IV - "Uncle Pio"
Part V - "Perhaps an Intention"

APPENDIX B

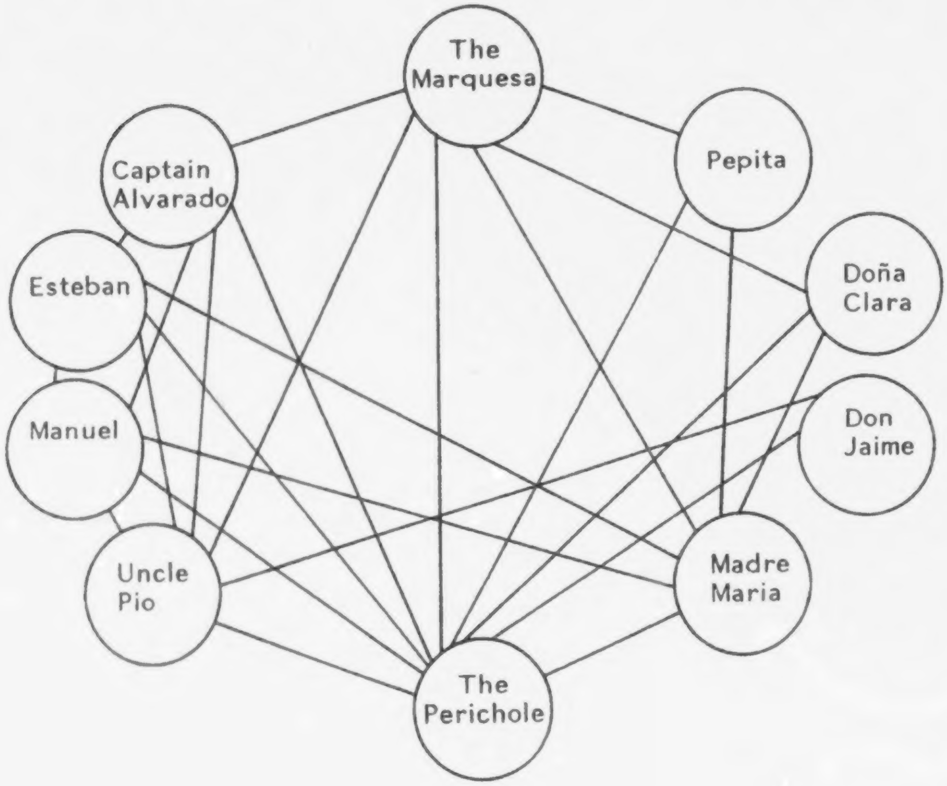
Character Map

As you read through the novella, draw a line on the chart below between the names of those characters involved in some type of contact with each other in the course of the story. After you have completed the chart, write a brief essay in which you select the central character or characters in the novella and defend your selection or selections with evidence from the story.



APPENDIX C

Suggested Model for Character Map (Appendix B)



R.I.P.
Our Town
AH 88

OUR TOWN

Thornton Wilder

Nettie Curtis
Alba High School
Bayou La Batre, Alabama

Bonita Kuerner
W. P. Davidson High School
Mobile, Alabama

Rennie Shattuck
North Middlesex Reg. High School
Townsend, Massachusetts

Overview

Critical Commentary. For examination of neo-Aristotelian literary criticism, Thornton Wilder's *Our Town* serves as a good example. Given the assumption that a neo-Aristotelian literary work has a purpose of producing an effect on the audience by imitating a human action, Wilder, as his first stroke of boldness and insight, eliminates the proscenium arch, effectively eliminating the line between fantasy (the stage on which the actors play) and reality (the audience and the everyday world outside the theatre). Without the proscenium arch the audience becomes an integral part of the play through direct involvement. Questions from the "audience" in Act I could easily have been framed by the live audience. Some sample questions which fit today's society and could be substituted for or added to the other questions asked by the "audience" or the live audience include: How does the town feel about the proposed Equal Rights Amendment; have any programs been initiated to train unemployed people for new jobs; should libraries be forced to remove books from the shelves because of language or subject matter?

Aristotle's four-cause method of analysis includes these questions: of what is it made (material cause); what is its form (formal cause); how does one make it (efficient cause); why does one make it (final cause)? The question of material cause--the means of imitation--is answered with the use of language. Wilder's language for all the characters of Grover's Corners, New Hampshire, and the Stage Manager consists of a southern New Hampshire dialect which produces a plain language devoid of adornment. The form of the literary work--the formal cause--is concerned with the object of imitation--daily life--and involves agents who have two qualities: character and thought. Emily Webb and George Gibbs are the main agents in *Our Town* to demonstrate the object of imitation. Emily and George learn the culture, obtain an education, achieve the rite of passage--passing final exams in solid geometry and Cicero's orations--into adulthood after graduation, and continue the cycle of life by becoming parents and by experiencing death.

The third step of Aristotle's method deals with the manner of "telling." In *Our Town* the Stage Manager, in a non-dramatic manner, being neither presumptuous nor pedantic, narrates "life." He fills in the gaps to move the audience from one life stage to another, from one time frame to another, from the common laws of people to the universal concepts and themes for all humanity. He does not explain specifically what Nature is but hints at what Nature is about. This is done in such a way that the audience is forced to come to but one conclusion, that humanity is a continuum of life and death with shortcomings and joys. Each of us, a vital cog in the continuum, searches for perfection and complete appreciation of the secrets of the universe.

The last step of the method is to produce an effect on the audience, each of whom can identify with certain characters and/or situations, concerning ultimately the pleasure gained from vicariously learning about life. The plot is nothing extraordinary. It is, though, the Stage Manager, through his perceptions, his matter-of-factness, his insights and ability to juxtapose time, who helps reveal the "lesson" the audience learns. The audience certainly recognizes the answer in Act II (called "Love and Marriage") to the question the Stage Manger raises about what Act III is called. While the Stage Manager fills in the cosmic, natural reasons why Emily and George fall in love and marry, Emily and George proceed through their actions from blindness about their recognition of the other person to "blind love" in which each is glorified and adored by the other to love's being blind, blind to the outside world; for only one love is to be had in a monogamous marriage. Often their awkward words are incapable of expressing their ideas or their feelings; but Nature works its ways, and they succeed as others have and others will. Death causes the major change--recognition of Humanity's inability to understand that interest should lie not so much with "I" as with "We." Emily's death causes George to realize how much their lives were one; Emily's spirit returns for a day and realizes that the integral relationship with people--Humanity--is more than a human can see or understand.

The effect which gives pleasure to the audience is not a catharsis of fear (of death), of joy (of graduation, courtship and marriage, parenthood), of remorse (of grieving), of dejection (of not being able to return to the living; of not living each day, each moment of life to the fullest), or of skepticism (of the worth of our earthly duties and times). Instead, it is the realization (of the natural order of things, of the times we take people and events for granted, of not appreciating each breath, each flower, each full moon and high tide) that we, the audience, cannot go back, cannot retrieve youth or glory or love. Each of us at the "aesthetic distance" realizes that the characters are the universal theme--Humanity, and Humanity is "I."

Incorporating reader response criticism with other critical approaches to *Our Town* extends the range of study from the cognitive to the affective domain. In studying *Our Town* using reader response criticism, the student is allowed his interpretation of the text without feeling threatened by the fear of "being wrong" since personal connections to literature are encouraged.

Because *Our Town* deals with a universal theme, every reader should be able to identify with some aspect of the play. The idea that *Our Town* is any town, not just in America, but anywhere in the universe (see the address on the letter in Act I), lends an opportunity for the student not only to step beyond his world but also to see the application of the theme to his/her own community. The everyday activities such as getting ready for school, studying for tests, or going to choir practice make the play one the student can understand.

While *Our Town* seems on the surface to be a very simple play about the life cycle, it provides "food for thought" to the young reader. A reader response critical approach provides numerous activities to elicit strong responses from readers.

The feminist approach to *Our Town* will help students realize how literature perpetuates or causes readers to question female (and male) stereotypes. Students will become aware of the fact that when an author does not deal with a subject overtly, that author may be dealing with a subject unconsciously. This approach will also allow students to question the diminutive role of women in *Our Town*, which is set at the beginning of the twentieth century in Protestant, patriarchal, white, middle-class New England. The students will be able to compare the educational level of the men (Editor Webb, Dr. Gibbs, Professor Willard) to that of the women (no mention of education beyond high school) and the kinds of jobs or tasks performed by both groups; the men hold jobs of social importance (editor, doctor, professor, constable) and the women spend their time in and around their homes and at church.

The students will observe that stereotypically the women are presented as extensions of their husbands, dependent upon them for survival and social prominence. No attempt seems to have been made to educate Emily, though she was "the brightest girl in her class." By viewing these situations, students may be able to see how a patriarchal society sometimes robs women of the chance to make a conscious choice and that women are made to seem subservient in *Our Town*, whether or not that is the author's conscious intent.

Potential for Teaching. Because *Our Town* has universal appeal, it can be taught at all ability levels in the upper grades of high school and is the subject of much literary commentary. The intent of this resource book selection is to aim the objectives, the pre- and postreading activities, the journal use, discussion, and evaluative tests or activities to the average or reluctant reader level. The *Sourcebook* selection can be used as a guide for any other academic level of students by adapting the basic objectives, activities, and evaluations to the appropriate level by raising the expectations for the quality and quantity of the finished works.

Challenges for Adolescent Readers. The play uses no scenery or props and frequently uses flashbacks. The students will be challenged to use their imaginations extensively to visualize setting(s) and to recognize the literary technique of flashback to understand how background information is supplied within the flow of the play's action.

Suggested Instructional Objectives

After reading *Our Town*, the students will be able . . .

1. to explain each act as a different motif of life (Neo-Aristotelian)
2. to follow the plot as it unfolds in dialogue (Neo-Aristotelian)
3. to identify the Stage Manager and Emily as conveyors of a universal theme (Neo-Aristotelian)
4. to use their imaginations to visualize the setting of the play as directed by the Stage Manager (Neo-Aristotelian)
5. to recognize the use of flashbacks as a primary tool for developing plot (Neo-Aristotelian)
6. to recognize the stereotypical roles of women in society (Feminist)
7. to trace the similarities in each act to their daily lives (Reader Response)
8. to recognize the setting of *Our Town* as any spot in the cosmos (Reader Response)
9. to perform an oral reading of the text and to recognize the use of "eye dialect" (1. a written form suggesting a regional or social variant of a language, e.g., an' he wuz sayin'. . . . Such literary imitations do not portray speech forms accurately, but select a few features to convey the register of folk speech. 2. that written form of a spoken dialect which purports to represent dialectal features or substandard language.)

Prereading Activities

1. The teacher should lead a discussion about customs and traditions people follow for births, engagements, marriages, and funerals.

2. So that students will get an idea of a plot unfolding in dialogue, the teacher should guide the students into rewriting a scene from a previously studied literary narrative, e.g., a short story, by emphasizing dialogue and stage directions.

3. If the teacher believes that it would be beneficial, he/she can assign students to investigate the "oral tradition" (the passing on of stories, customs, folklore, etc. by word of mouth) concerning courtship and marriage as social conventions from as many different viewpoints as possible, e.g., social class, religious, racial, ethnic, and secular.

4. Since imagination is of major importance in visualizing the stage setting for *Our Town,* have students "visualize" a scene and design a floor plan for actual scenery and props for a room in the Gibbs or Webb home.

5. Show similarities in a variety of works that use flashbacks as a major artistic technique, e.g., the *Star Wars* series, *The Odyssey,* "The Tell-Tale Heart," television "soaps."

6. Have the students write a short essay about a day in their town/city. The essay should include typical residents performing daily activities, e.g., newsboy, policeman, mailman, store clerk.

7. The teacher should discuss the use of "eye dialect" and its relationship to the spoken word (oral dialect).

8. The teacher should have students write journal entries that express their concepts of a woman's role(s) in today's society.

9. Using a quotation from John Donne--"No man is an island, entire of itself; every man is a piece of the continent, a part of the main" (DiYanni 1456)--the teacher should lead a discussion about the way people relate to other people or to things. Next have the students write a brief paper explaining how every person, feeling, and idea are really connected as a part of something greater than itself.

10. The following is a list of suggested vocabulary words for each act. The teacher should have students define the words in their journals. This list can be used or altered at the discretion of the teacher, depending on the vocabulary skills of the students.

Act I

proscenium
latitude
longitude
trellises
wormed
highboy
legacy
outcropping
anthropological
mortality
illiterate
evangelist
commencement
elegance
careen
silicate
traipsing
meteorological
precipitation
belligerent

Act II

spry
torrents
pantomines
crestfallen
affront
congregation
contrive
"geezer"
catcalls
unobtrusive
arrested
tableau
cynicism
radiant
alacrity
sacrament

Act III

lugubrious(ness)
wean
lumbago
epitaph
genealogist
bereaved

Postreading Activities

1. Have students answer the following questions in their journals. They should discuss their answers with an assigned group. Have a group leader compose a report to present to the class to generate a class discussion.

   After reading Act I, answer the following questions:

   A. What did you think of the first act?

   B. How do you feel about the characters?

   C. What is happening? Is there anything that reminds you of your own life?

D. Is the author getting you interested? Is there anything putting you off?

After reading Act II, answer the following questions:

A. Are the characters and events becoming clearer?

B. Are your attitudes changing towards the characters and events?

C. Are there any characters to whom you are feeling particularly close?

D. How do you account for your involvement (or lack of it) with the play?

After finishing *Our Town*, answer the following questions:

A. Did the play end the way you expected? Why or why not?

B. Have the characters changed?

C. What interested you most in reading the play?

D. Were you right in your early predictions of what would happen and how the characters would turn out?

E. Has reading the play helped you understand yourself? Other people? The world? Can you explain how?

F. Would you recommend the play to your friends? (Corcoran 40)

2. Have students write a birth announcement, an engagement announcement, a description of a marriage ceremony, or an obituary.

3. Have students stop at the end of each act to write journal entries showing the similarities of the daily lives of the characters in the play and their own daily lives.

4. Have students rewrite a scene of the play using their regional dialect.

5. Have students write a composition showing how particular situations in *Our Town* lead to the universal theme of coming of age, falling in love, getting married, and dying.

6. Have students return to their previous journal entries about women's roles in society and compare and contrast those roles to the women's role(s) depicted in *Our Town*.

7. Have students compare the movie version of *Our Town* with the play. Since the play uses imagination and stage directions, find as many differences as possible between the movie and the play. The activity may be oral or written.

8. Have students write a timeline-type paper about an incident in their own lives using flashbacks.

9. Have students re-enact a scene from the play without using conventional props.

10. The play ranges far beyond its village boundaries. Making references to the letter at the end of Act I and to other parts of the play, have students write a paper explaining the way Wilder links Grover's Corners to the great world beyond.

11. Have students show possible advantages and disadvantages of the playwright's intermingling the family scenes and the shifting backward and forward in time. This activity may be oral or written.

Evaluation

In conjunction with a teacher-generated test, the following questions and writing suggestions may be used.

Essay plus journal

1. A. What was your first reaction to having an interest in the opposite sex?

   B. At what age did this occur?

   C. How did you try to impress that person?

2. What future events (besides graduation, marriage, and parenthood) could be significant in your life? Explain.

3. What daily, seasonal, and/or annual cycles affect your life? Explain.

4. A. How would you make judgments about people without knowing them personally?

   B. Would these judgments be subject to change? What would influence the change(s)?

5. A. How interchangeable could you be with one of the characters in the play?

   B. Who would it be? Why would you select this character?

6. A. Has the play *Our Town* imitated human action enough that it pictures life realistically?

   B. How does this play relate to you?

7. Write an essay analyzing Thornton Wilder's use of the Stage Manager. Show how the Stage Manager is the central character of the play.

8. Choose one of the characters in *Our Town* and write an essay about this character. Note the changes (if any) this character goes through.

9. Thornton Wilder has said that his play is an "attempt to find value above all price for the smallest event in our daily life" (Burbank 75.) Review the entire action of the play. In your opinion, has Wilder succeeded? Explain.

10. Reread the speech by Emily near the end of the play which concludes, "Do any human beings ever realize life while they live it?--every, every minute?" Write a three- to five-paragraph letter to your best friend in which you attempt to answer Emily's question. Support your answer with examples.

11. Read the play *By the Skin of Our Teeth* and compare its structure to that of *Our Town*.

12. Staging is a primary part of any drama. In a brief essay discuss Wilder's staging for *Our Town*. Explain the advantages and limitations of this type of staging.

13. Review the play *Our Town* and explain Wilder's support of the statement, "Time is something we create, we call into being, not something we submit to" (Haberman 58).

14. The play is divided into three acts with specific dates given. Yet, as we follow the plot, we notice that there are intervening years when no information is given. Write a paper telling what you think might have happened during those years. Then write a brief paper describing George's future as you see it.

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Guide for Reading

Our Town

So that you can follow the plot as it unfolds, a set of questions has been provided for you. The questions in this guide are to be answered in your journals as you read. However, the answers to these questions will be discussed in class.

Act I

1. What is the initial role of the stage manager?
2. What is the setting of the play?
3. What grammatical irregularities did you notice in the play?
4. From the fifth paragraph of the Stage Manager's initial speech, what important fact do we learn about the chronological order of the play?
5. What do Dr. Gibbs and Mr. Webb have in common?
6. In the scene where Emily helps George with his homework, what does George inadvertently reveal?
7. What can be inferred about the talk that Dr. Gibbs has with George?
8. What is unusual about Simon Stimson? What is the general reaction of the townspeople to him?
9. At the end of Act I, how can you tell that Emily is becoming romantically involved?
10. What is the playwright's purpose for the unusual address on the envelope addressed to Jane Crofut?

Act II

1. What are the titles of Acts I and II?
2. How is life in Grover's Corners at the beginning of Act II similar to that depicted in the first act?
3. What point do the Stage Manager and Mrs. Gibbs make about marriage?
4. What method does the author use to show how George and Emily first knew they were in love?

5. In what way does the author show Emily to be naive about men and to be subservient to George?
6. What common experience do George and Emily have before the wedding?
7. What does Emily say that she wants from life?
8. What is Mrs. Soames's comment at the end of the wedding?
9. Do flashbacks add to or detract from the play?

Act III

1. What is the title of Act III? Where is the act set?
2. Who are Joe Stoddard and Sam Craig?
3. What song is sung in Act III? Where has it been sung before? What does this song suggest?
5. How is Emily's attitude different from that of the other "dead" people?
6. What unpopular decision does Emily make?
7. What does Emily observe when she goes back to the land of the living?
8. What does Emily discover when she returns to the land of the living?

Appendix A

So that students can keep up with the transition from one family to the other, pass out the sketch of the two houses. Explain to the students that these families are neighbors. Then have the students place each character in his respective house.

Characters
1. ____________
2. ____________
3. ____________
4. ____________

Characters
1. ____________
2. ____________
3. ____________
4. ____________

Gibbses' House

Webbs' House

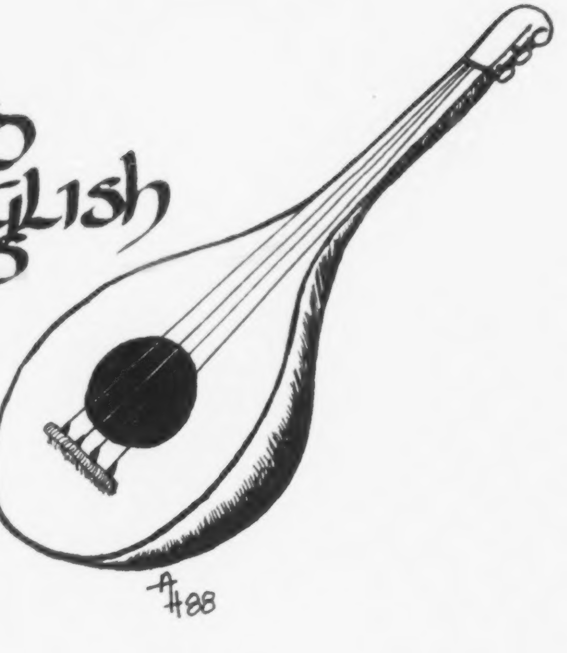
Setting for "Our Town"

The following set of questions (Probst 35-36) is based on a reader response approach. Some are more appropriate for journal entries, others for group discussion, and still others for class discussion. The teacher is not expected to use every question for each work of literature studied. The focus the teacher chooses determines which questions are used. The group discussions may be conducted in pairs or in small groups of four or five.

Focus	Questions
A. First reaction	What is your first reaction or response to the text? Describe or explain it briefly.
B. Feelings	What feelings did the text awaken in you? What emotions did you feel as you read the text?
C Perceptions	What did you see happening in the text? Paraphrase it--retell the major events briefly.
D. Visual images	What image was called to mind by the text? Describe it briefly.
E. Associations	What memory does the text call to mind--of people, places, events, sights, smells, or even something more ambiguous, perhaps feelings or attitudes?
F. Thoughts, ideas	What idea or thought was suggested by the text? Explain it briefly.
G. Selection of textual elements	Upon what, in the text, did you focus more intently as you read--what word, phrase, image, or idea?
H. Judgments of importance	What is the most important word in the text? What is the most important phrase in the text? What is the most important aspect of the text?

I. Identification of problems	What is the most difficult word in the text? What is there in the text or in your reading that you have the most trouble understanding?
J. Author	What sort of person do you imagine the author of this text to be?
K. Patterns of response	How did you respond to the text--emotionally or intellectually? Did you feel involved with the text, or distant from it?
L. Other readings	What did you observe about your discussion partner (or others in your group) as the talk progressed?

SELECTED MIDDLE ENGLISH BALLADS



MEDIEVAL AND AMERICAN BALLADS:

"SIR PATRICK SPENS," "GYPSY LADDIE," AND "BLACK JACK DAVID"

Anonymous

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Overview

Critical Commentary. "The persistence of literary creativeness in any people consists in the maintenance of an unconscious balance between tradition in the larger sense--the collective personality, so to speak, realized in the literature of the past--and the originality of the living generation" (Eliot 15).

English and Scottish medieval ballads are part of our "collective personalities." They reflect that part of us that people have wanted to remember and hand down. Where ballads originated is a point of debate, but there is strong argument that these lyrical narratives did not originate in the lower classes, but were perpetuated there. Wealthy households in medieval England and Scotland kept their own hereditary family bards to compose pieces to be recited or sung chronicling the feats of the clan or family. Minstrels traveled the land performing the old and creating new pieces, entertaining the populace with tales of love, tragedy, and heroic deeds. The social atmosphere of ballads is decidedly upper class, recounting a life of chivalry. The themes, however, have proven to have universal appeal because they deal with family tragedies or love and its resulting situations. Democratization of ballads set in. Ballads sifted downward through the echelons of society as is evidenced by openings that go from "gentlemen and yeomen," to "all ye gallants," to "come-all-ye" by the nineteenth century.

The process of literature, as in language, games, and even dress, is downward from the higher classes to the lower. "Tag," for instance, now a children's game, originated as a diversion for Elizabeth I's handmaidens. The riddle, a highly literary genre of Old English literature, descended through the ballads and into the playgrounds of children. Particularly interesting is the concept of Louise Pound:

> By the time that new songs have won currency on the stage, or in the city, or let us say, in the castle, or in the market place or the ale house, or the fair--the old have found their way into remote places and are likely to persist there, especially among that more fixed and sheltered element of population, the women (91).

To these remote places Sir Walter Scott, Francis Child, Robert Burns, C. J. Sharp, John Lomax, and other collectors went to record an oral literature and make it literary, thereby preserving that "collective personality" recognized by Eliot.

Basic to the survival of the ballad has been the element of a good story. In fact, the true test of a ballad lies in its story element and its lyrical quality. With this in mind, this Guide focuses on the ballad "Sir Patrick Spens" (Child #58 A) to show how a New Critical analysis can be applied to the ballad. In this ballad the King sends Sir Patrick Spens and his best sailors on a fool-hardy mission at a dangerous time of the year. All are lost at sea. Using a New Critical approach makes necessary a close reading of the text to reveal that the paradox, tensions, and ironies present in the text give meaning to the ballad without going beyond the text into history or biography. The stressed verbs and participles of the first three stanzas indicate that the King and those close to him have passive roles: They *sit*, *speak*, *drink*, *sign*, and *send*. Sir Patrick, however, in stanzas 3 and 4 is immediately given an active role: he *walks*, *laughs*, *cries*. Note the ironic tension between those who give the orders and those who must carry them out. The participle *drinking* in line 2 can be emphasized. Consider the irony of the King's sacrificing his best "guid sailor" while metaphorically sitting and drinking "blude-red wine," indicating the ease with which he sheds the blood of his kinsmen. Although stanza 6 changes in tone with Sir Patrick rallying his men, note the foreboding irony of "mirry-men." These men must die; there is no merriment in this. This "guid-schip" is the one that will carry them to their death. The threat of peril is repeated in the last two lines of stanza 6 and the whole of stanza 7. Stanza 8 creates two images of death that push the macabre almost to the point of slapstick humor. "Aboone" means above. The image of the "cork-heild schoone" floating above the plumed, gold-braided hats of gentlemen presents a darkly comic picture of death. "Their hats they swam aboone" has also been interpreted to mean that the floating hats were the only markers of the watery graves. The problem lies with the antecedent of "they"; however, each interpretation presents an interesting metaphor for death.

Close reading of stanzas 9 and 10 reveals the irony that the King has sacrificed his best men. The ladies "sit" with their "fans" awaiting Sir Patrick's and his crew's return with "gold kems" in their hair: a picture of gentility. The allusion to combs is interesting. Combs are ornaments of superstition, symbolizing ill fortune. The last stanza emphasizes the irony of the entire ballad, that the King has sacrificed his best sailors in a rash moment of drinking and decision making. We leave Sir Patrick forever in a somewhat elevated position, "Wi' the Scots lords at his feit." The King "sits in Dumferling towne" while the good sailor holds his rightful place over his men, sadly, paradoxically, at "fiftie fadom deip."

The New Critics approach the theme of ill-made decisions and wasted life through close reading with emphasis on irony, tension, and paradox. A New Critic would say "That is enough." A high school audience, however, should be given the opportunity to respond, evaluate, and apply that theme to their own experiences and opinions. Reader response techniques which go to the reader for emotional and intellectual participation in a text, encourage students to respond to the theme in journal entries, in class discussion, or in essays or poems of their own making. They also give students opportunities to expand on the narrative and creatively fill in any gaps they may have found elusive: Who was the "eldern knicht" and why did he suggest Sir Patrick for this mission? Did Sir Patrick dispute the order? Who were the ladies with combs and fans? Could they be made into characters?

Ballads also serve a cultural function that calls for a historical/Marxist approach to analysis. The narratives show a conscious effect of society on the individual. Often these ballads recount true events that have been modified for the purposes of the minstrel and his or her audience. The ballad maker, like any other poet, is not an historian, but a maker of stories. Much like the historical novelist, he takes liberties to make a more effective story. The story that emerges, however, reflects the culture of the time. To show how the Marxist approach can make rich the use of ballads in the classroom, "Gypsie Laddie" (Child #200 B) and its American counterpart, "Black Jack David" have been chosen to show how two cultures have adapted the same ballad to reflect their own cultural experiences.

In the early 1600s Gypsies presented a two-edged threat to Scottish culture: (1) invasion of Scottish culture with foreign values, and (2) their threatening dark-eyed attractiveness. In 1609 Gypsies, whose population in Scotland was of considerable size, were ordered out of the country by an act of the Scottish Parliament. On January 24, 1624, Captain Johnny Faa, a common Gypsy name, and seven others were hanged for remaining in the country. The ballad "Gypsie Laddie" is traced to this period of history. This is a tale of a high-born lady who abruptly abandons wealth, security, marriage, and motherhood when a band of Gypsies comes singing to her door. Attracted by her beauty, they cast a spell, a "glamourie," upon her. She changes her clothes, leaves her home, and lives the hardships of the Gypsy life. Her husband pursues her, but she refuses to leave. In the last stanza the Gypsies are all hanged but one who lives to tell the tale.

By the time the ballad was written down in the 19th century, it had functioned as a forum for the expression of a number of cultural anxieties centering upon what happens when the foreign invades the home: (1) ethnic fear and hatred of Gypsies due to their being associated with child-stealing, curses, theft, fortune-telling, and seduction of young women; (2) temptations of exotic cultures outside of Scotland and away from

Christianity; (3) the inversion of the social order when the lady chooses to leave her home; and (4) the question of conflict between true love and arranged marriages. This ballad brings to mind important social issues for the Scottish from the seventeenth to the nineteenth centuries.

In the American versions of "Gypsy Laddie" (of which there are over 150), the meeting between the Gypsy and the lady is quite different from the Scottish version, pointing out several cultural changes. He is no longer an outsider who intrudes. Instead, he is passing by and more or less charms the lady with his singing. The lady comes along of her own free choice, quickly made and rarely reversed, though sometimes regretted.

The lady's choice reflects the spirit of pioneer brides. Where a land must be settled, the love of adventure and the willingness to roam are positive cultural values for women as well as for men. In the American text the "lady" is more of a "lassie." Even though there is mention of a baby in stanzas 9 and 10, in stanza 6 her husband is described as the "land-lord." The American versions tend to look upon this relationship as courtship rather than seduction. Her choice is generally portrayed in a positive light that downplays the adulterous nature of her commitment to the Gypsy. The American texts may have evolved at a time when Americans needed to sing about the risks and sacrifices of pioneer marriage more than they needed to sing about temptation, adultery, and the breakdown of the nuclear family. The Scottish version revolves around the "glamourie" or spell and leaves up to the audience whether the lady makes her decision of her own free will and heart. The American versions, however, settle the question, for in every version the lady goes freely and deliberately. These versions leave us with a cultural problem still relevant today: When, if ever, is it right for a woman to make this choice?

The cultural issues of the sixteenth through the twentieth centuries encourage a reader response analysis when these two ballads are taught as poetry in the high school classes. Many of these issues are still with us today and should be applied to the students' experiences and opinions. Is our culture in danger of ethnic invasions? Is there an American culture? Should English be made the official language in order to preserve our culture? Are there temptations within this country away from the Christian ethic? What is the importance of the nuclear family? What is freedom? These and questions like them derived from this reading should evoke discussion, journal entries, essay writing, or possibly research and persuasive essays.

Potential for Teaching. Ballads can be taught at any level throughout the junior high or high school curriculum. The narrative is usually quite easily understood, especially in American ballads where the dialect does not add to the difficulty. Ballads are easily accessible in books, in music, possibly even in the community, and can both enrich and enliven the study of literature in the classroom.

Challenges For Adolescent Readers. A ballad is a song that tells a story or a story told in song. Everyone likes a good story, including high school students. Using the New Critical approach students can realize through close reading that the story takes on greater significance when irony, paradox, and language are attached to the framework. Marxist approaches should make students more aware of the "collective personality" and help them see that literature is a reflection and a response to the culture in which it is written. Reader response techniques allow the students to participate in the themes that arise.

Because stanzas 9 and 10 of "Black Jack David" could present personal or cultural problems for some classes, "Black Jack Davy," which could be taught in its place, has been included in the appendix.

Suggested Instructional Objectives

After studying English, Scottish, and American ballads, the student will be able . . .

1. to recognize the ballad as a form of poetry
2. to recognize the narrative elements as they apply to the theme
3. to relate the irony and paradox in a ballad to its theme and meaning
4. to identify the importance of language to the meaning of a ballad
5. to recognize the cultural implications in ballads
6. to contrast the cultural function in the same ballad found in separate cultures
7. to respond to the themes of ballads
8. to recognize the narrative elements as they apply to the theme of the ballad

Prereading and Postreading Activities

Prereading Activities for "Sir Patrick Spens."

1. In order to help students respond to the theme of the poem, students may give individual responses to the hypothetical situations set up in Guide for Reading (A).

2. To help acquaint students with the ballad, the teacher should, through lecture, explain that ballads have lyric qualities and story lines, and have been passed on orally.

3. To prepare students for a close reading of the ballad, the teacher should guide students through a discussion of the ballad stanza, emphasizing stresses, rhyme scheme, irony, and paradox.

4. To emphasize that most ballads deal with tragedy, death, or some form of human suffering, read headlines or titles from newspapers and magazines. Ask the class which items would make them want to read the whole article? Why? Which articles might they still consider interesting one year from now? Why?

5. To emphasize the narrative element of the ballad and to assure a close reading, scramble the verses of "Sir Patrick Spens" and have the students put them into narrative order. Compare their results with the original.

Postreading Activities for "Sir Patrick Spens."

1. Have students create a chart in which they list major characters: King, Knight, Sir Patrick Spens. Under each, list the verbs and participles associated with them in the first five stanzas. Beneath the charts have students explain what the words tell us about the individual characters.

2. Using the lists made in #1 and a close reading of the rest of the ballad, have the students develop a time line of the narrative of the ballad and place it below the chart in #1.

3. As journal entries, have students write a diary entry by Sir Patrick on the day he receives the King's letter.

4. Have students consider the irony of "mirry-men" and "guid schip" in stanza 6 as it relates to the theme of the ballad. State this in one sentence and place it below the time line in #2.

5. In stanza 8 note the metaphors for death. Point out the macabre, almost slapstick humor of these images. How do these images contribute to the irony of the theme? Have students respond to this in class discussion or in writing, beneath the statement in #4.

6. What indicators in stanzas 9 and 10 lead us to believe we are dealing with upper class people? Guide students through a discussion of the theme of wasted life.

7. Compare Sir Patrick in stanza 11 to the King in stanza 1. Note the repetition of dialogue of the King and Sir Patrick in stanza 1 and stanza 4. What does this say about the character of Sir Patrick? Have students respond beneath the statement in #5.

8. In class discussion note the paradox of the King's decision and how this contributes to the theme of the ballad. Have students use information in #6, 7, and 8 to make a statement of theme beneath the work in #6.

9. For a close reading activity, have students rewrite the poem, correcting the spelling.

Prereading Activities to Introduce "Gypsy Laddie" and "Black Jack David."

1. Brainstorm with students about what knowledge or attitudes they have about Gypsies. List these ideas on the board. Have students use these ideas to develop a statement about Gypsies.

2. To emphasize the element of decision making in these ballads, have students, in groups of three, develop a decision tree on large sheets of paper dealing with the following hypothetical situation: You are a beautiful lady who must choose between a handsome, free-spirited Gypsy and a rich, powerful landowner. Which would you choose? See Guide for Reading (B) for forms and further instructions.

3. In journal entries have students respond to the following:

    A. What character traits were needed by pioneer men to settle the American frontier? by pioneer women?

    B. What would a "pioneer bride" have to leave behind? What would she have to look forward to?

Postreading Activities for "Gypsy Laddie" and "Black Jack David."

1. Make a transparency of "Gypsy Laddie" and use the overhead projector, or run off the poem and only hand out sections at a time. Read stanzas 1 through 15. Have students in the same groups used in Prereading #2 do a decision tree based on this situation.

2. Hand out or expose the rest of the ballad. How did students' decisions compare with the poem and with their responses in Prereading #2? Discuss with the class as a whole whether their decision would have changed if they had known the Gypsies would die.

3. Have students read the American version of "Gypsy Laddie." Are there any different circumstances in this ballad? Would they have changed the decision made in Postreading #1?

4. Using their journals, have students tell the story of "Gypsy Laddie" from one of the following points of view: Gypsy's, Lady's, Lord's, Servant's, or Johnny Faa's.

5. In their journals have the students tell the American version from one of these points of view: Black Jack David's, Landlord's, Lady's, or Baby's.

6. In groups have students develop a dialogue between one of the following pairs and present it to the class:

   A. Johnny Faa and Black Jack David

   B. Scottish Lady and American Lady

   C. Scottish Lord and Land-lord

7. Use the discussion question in Guide for Reading (C) to stimulate discussion or as the subject for journal entries.

8. Have students research the music and perform any version of these two ballads and be prepared to lead a discussion on any differences in the narrative line and to tell why they think these differences might have occurred.

Evaluation

In conjunction with teacher-prepared tests, the following may prove useful as evaluative tools:

"Sir Patrick Spens"

1. Write a news story for the local paper based on this ballad.

2. Write an editorial for the newspaper based on this ballad.

3. Select a story from the newspaper and write a ballad of at least four stanzas dealing with the article selected.

4. What gaps are left in the story that you would like to know more about? Fill in one of those gaps in an expository essay or a short story.

5. Have students research the music and perform this ballad. See "Related Works" for sources.

6. Have students search for ballads in modern music and present them to the class as poetry and as music.

7. Have students develop an expository paper on the theme of the ballad. Possible topics might be "Abuse of Power," "Following Orders," "The Ladies Wait," or "The Use of Irony in 'Sir Patrick Spens.'"

"Gypsy Laddie" and "Black Jack David"

1. In a short paper, tell how "Gypsy Laddie" reflects the Scottish culture of the seventeenth century.
2. In a short paper, tell how "Black Jack David" reflects the American frontier as a cultural experience.
3. Write a persuasive paper on one of the following topics:
    - A. The Woman's Place Is in the Home
    - B. Woman's Choice to be Free
    - C. Cultural Invaders: Let 'Em In or Keep 'Em Out
4. Have students interview townspeople, relatives, friends for ballads they remember. Bring these to class to share and explain.
5. Have students research one or more American versions of "Gypsy Laddie" and perform them for the class pointing out the differences with the original.

Related Works

The following are usually cited as the most popular of the Child ballads and would prove interesting for further work by students:

"Barbara Allen" (#84)
"Lady Isabel and the Elf-Knight" (#4)
"The Daemon Lover" (#243)
"The Golden Vanity" (#286)
"Lord Randal" (#12)
"Edward" (#13)

An interesting study in feminism results from a study on "The Daemon Lover" (#243), "The Great Silkie of Sule Skerry" (#113), and "Tam Lin" (#39).

The following texts would prove helpful in researching music and verse:

1. *The Singing Tradition of Child's Popular Ballads* (Bertrand Harris Bronson). This book contains music variation on many of Child's ballads and includes American counterparts.
2. *Ballads of England and Scotland* (Francis J. Child). Child, a Harvard professor, researched and transcribed 305 ballads, most in a number of different versions with full collations. The collection consists of five volumes. Music is not included.

3. *American Ballads and Folksongs* (John Lomax and Alan Lomax). This collection of American folkmusic is arranged by theme. Music and collation is included.

4. *American Songbag* (Carl Sandburg). A rich source of American ballads and music with 488 entries.

5. *Minstrelsy of the Scottish Border* (Sir Walter Scott). A rich source of Scottish ballads. Many of these are also found in Child's book. Music is not included.

6. *English Folksongs for the Appalachians* (Cecil J. Sharp). These 274 songs and ballads with 68 tunes were collected by Cecil Sharp, the first to realize the importance of matching the music to the ballad. This Englishman traveled throughout the Southern Appalachians transcribing ballads. His work picks up where Child's stops.

Information on ballads can also be obtained from the Archive of Folk Culture at the Library of Congress, Washington, D.C.

Works Cited

Eliot, T. S. *What is a Classic?* London: Faber & Faber Limited, 1944.

Pound, Louise. *Poetic Origins and the Ballad*. New York: Macmillan Company, 1921.

Sargent, Helen C. & George L. Kittredge, eds., *English and Scottish Popular Ballads from the Collection of Francis James Child*. New York: Houghton Mifflin Company, 1904.

Guide for Reading (A)

1. Respond to the following situation: You are given a dangerous or foolish order by an incompetent superior. Should you have to obey? Why or why not? If not, how would you handle the situation?

   In time of war?

   On the job?

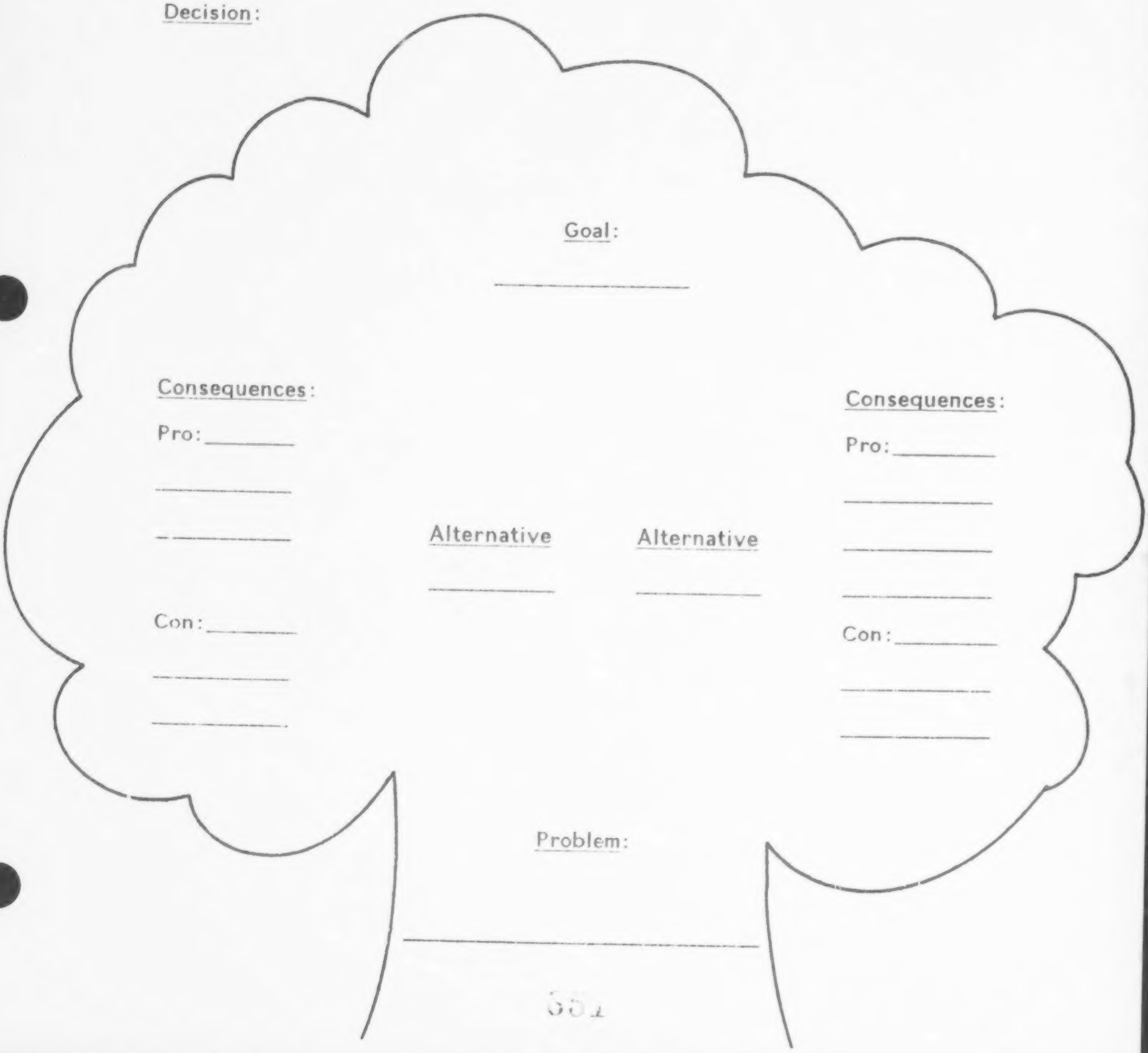
   If the superior represents the law?

2. You feel strongly about prohibition of nuclear weapons and belong to an organization of people who feel as strongly as you do. The leader of the group wants you to lead a protest against an armaments factory where you must break in, deface the property, and make a statement. There is a strong possibility that you will be arrested and imprisoned. Will you follow this order? Why or why not?

Guide for Reading (B)

In order to complete this decision tree, begin by stating the problem to be solved. Next, list the alternatives. For each alternative, list the pros and cons of following through with that alternative. At the top of the tree, state the goal you hope to achieve by solving this problem. After weighing all sides with the goal in mind, make a decision.

Decision:



Goal:

____

Consequences:

Pro: ________

____

____

Con: ________

____

____

Alternative

____

Alternative

____

Consequences:

Pro: ________

____

____

____

Con: ________

____

____

Problem:

____

Guide for Reading (C)

Free-write responses to the following questions and use them as a basis for our class discussion. Then develop your answer to one question into a persuasive paragraph.

1. Is our American culture in danger of ethnic invasions? Why or why not?
2. Is there an American culture? If so, describe it; if not, why not?
3. Should English be made the official language to preserve our culture? Why or why not?
4. Are there temptations within this country which lure people away from the Judeo-Christian ethic? Why or why not?
5. What is the importance of the nuclear family?
6. Is the nuclear family still basic to American values? Why or why not?
7. To what extent do women have freedom of choice?
8. To what extent should women have freedom of choice within the nuclear family?
9. What is freedom? Is it different for women than for men?

Appendix A

Sir Patrick Spens

The king sits in Dumferling toune
Drinking the blude-reid wine:
"O whar will I get guid sailor,
To sail this schip of mine?"

Up and spak an eldern knicht,
Sat at the kings richt kne:
"Sir Patrick Spens is the best sailor,
That sails upon the se."

The king has written a braid letter,
And signed it wi' his hand;
And sent it to Sir Patrick Spens,
Was walking on the sand.

The first line that Sir Patrick red,
A loud lauch lauched he;
The next line that Sir Patrick red,
The teir blinded his ee.

"O wha is this has don this deid,
This ill deid don to me,
To send me out this time o' the yeir,
To sail upon the se?

"Mak haste, mak haste, my mirry-men all,
Our guid schip sails the morne."
"O say na sae, my master deir,
For I feir, a deadlie storme.

"Late, late yestreen I saw the new moone,
Wi' the aud moone in hir arme,
And I feir, I feir, my deir master,
That we will cum to harme."

O our Scots nobles wer richt laith
To weet their cork-heild schoone;
Bot lang owre a' the play wer playd,
Thair hats they swam aboone.

O lang, lang, may thair ladies sit,
Wi' thair fans into their hand,
Or eir they se Sir Patrick Spens
Cum sailing to the land.

O lang, lang, may the ladies stand,
    Wi' thair gold kems in their hair,
Waiting for thair ain deir lords,
    For they'll se thame na mair.

Haf owre, haf owre to Aberdour,
    It's fiftie fadom deip,
     And thair lies guid Sir Patrick Spens,
        Wi' the Scots lords at his feit.

Appendix B

Black Jack David

1. Black Jack David come ridin' through the woods,
Singin' so loud and merry
That the green hills all around him ring,
And he charmed the heart of a lady,
And he charmed the heart of a lady.

2. "How old are you, my pretty little miss,
How old are you, my lady?"
She answered him with a "tee, hee, hee,
I'll be sixteen next summer."

3. "Come, go with me, my pretty little miss,
Come, go with me, my lady;
I'll take you across the deep blue sea
Where you never shall want for money.

4. "Won't you pull off those high heel shoes
All made of Spanish leather;
Won't you put on some low heel shoes?
and we'll ride off together."

5. She soon pulled off those high heeled shoes
All made of Spanish leather;
She put on those low heeled shoes
And they rode off together.

6. Twas late at night when the land-lord come
Inquirin' for his lady.
He was posted by a fair young maid:
"She's gone with Black Jack David."

7. "Go saddle me my noble steed,
Go bridle me my derby;
I'll ride to the east, I'll ride to the west,
Or overtake my lady."

8. He rode till he came to the deep below;
The stream was deep and muddy.
Tears came tricklin' down his cheeks,
For there he spied his lady.

9. "How can you leave your house and land,
How can you leave your baby,
How can you leave your husband dear
To go with Black Jack David?"

10. "Very will can I leave my house and land,
Very will can I leave my baby,
Much better can I leave my husband dear
To go with Black Jack David.

11. "I won't come back to you, my love,
Nor I won't come back, my husband;
I wouldn't give a kiss from David's lips
For all your land and money.

12. "Last night I lay on a feather bed
Beside my husband and baby;
Tonight I lay on the cold damp ground
Beside the Black Jack David."

13. She soon run through her gay clothing,
Her velvet shoes and stocking;
Her gold ring off her finger was gone,
And the gold plate off her bosom.

14. "Oh, once I had a house and land,
A feather bed and money,
But now I've come to an old straw pad,
With nothing but Black Jack David."

Appendix C

Black Jack Davy

Black Jack Davy is the name that I bear;
    Been alone in the forest a long time,
But the time is coming when my lady I'll find,
    And will love her, and hold her,
Singing through the green, green trees.

Well, the skin on my hands is like the leather I ride,
    And my face is hard from the cold wind,
But my heart's a-warm with a softness that
    Will charm a fair lady,
Singing through the green, green trees.

Well, fair Eloise rode out that day
    From her fine, fine home in the morning,
With the flush of dawn all about her hair,
    Drifting, floating,
Singing through the green, green trees.

Well, sixteen summers was all that she'd seen,
    And her skin was soft as the velvet,
But she's forsaken her fine, fine-home,
    And Black Jack Davy's
Singing through the green, green trees.

Last night she slept on a fine feather bed
    Far, far from Black Jack Davy,
But tonight she'll sleep on the cold, cold ground
    And will love him, and hold him,
Singing through the green, green trees.

"Saddle my mare, my fine grey mare!"
    Cried the lord of the house next morning,
"For my servants tell me my daughter's gone
    With Black Jack Davy
Singing through the green, green trees.

Well he rode all day and he rode all night,
    But he never did find his daughter;
He heard from afar, come drifting on the wind,
    Two voices, laughing,
Singing through the green, green trees.

Oh, Black Jack Davy is the name I bear;
    Been alone in the forest for a long time,
But now I've found my lady so fair,
    And I love her, and hold her,
Singing through the green, green trees.

Gawain & the Green Knight

SIR GAWAIN AND THE GREEN KNIGHT

Anonymous

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Overview

Critical Commentary. Although the exact date of the writing of *Sir Gawain and the Green Knight* can only be speculated, historical influences pervade the work. Without some knowledge of Medieval ideals of conduct, it may be impossible to fully understand why Gawain does what he does. Medieval history, however, is not enough in itself to spark the interest of students. There is much in what Gawain goes though that students can relate to if the connection is made clear to them. For these reasons, the primary critical approaches used in this entry are historical and reader response.

Gawain is caught in a web of conflicting codes of conduct. Perhaps the code that is, or should be, most important is the Christian code of ethics. The influence of the church can be seen in the opening scene of a Christmas celebration and in Gawain's concern with saying mass and worshiping the Virgin Mary. Christian symbols, such as the pentangle, also pervade the work. Although Gawain should act as a Christian first, it is not this influence that always determines his actions.

From the time that Gawain accepts the Green Knight's challenge, he is acting in accordance with the code of chivalry. There is controversy about exactly what the Pearl Poet's attitude toward chivalry and knighthood is: Is he setting up a standard of perfection that Gawain is unable to meet, or is he showing that human frailty makes such an ideal impossible? It is clear, however, that Gawain is intended to act in a chivalrous manner. This leads him to accept the challenge and protect his king, to agree to the terms of his host's game, and to follow through with his bargain with the Green Knight.

The code which leads Gawain into a moral dilemma from which he cannot easily escape is the code of courtly love. His knighthood binds him to respect his host, and this would include not involving himself with the host's wife. Courtly love, however, forbids him to deny a lady, especially since he has sworn allegiance to her. Gawain is skilled enough with words to maintain a proper relationship without offending his hostess for a while, but he sinks his own ship as soon as he accepts her gift. He promises not to reveal the exchange and so promises to break the rules of the game put forth by the host.

Indeed, Gawain's motivation is plainly to save his life, but this weakness has deeply spiritual implications. This brings us back to the Christian code. By placing his faith in the sash, Gawain is placing his faith in God. The fact that Gawain is at first unable to see this implication is exemplified by his confession: He feels cleansed even though he apparently has not confessed to hiding the belt. At the end, he is the only one who sees this. We see that Gawain has acted nobly according to the standards of chivalry and courtly love. Both the Green Knight and the courtiers in Camelot praise him for his honesty and courage. Only Gawain realizes that he has had an unforgivable spiritual lapse.

Studying *Gawain* within the context of chivalry and courtly love can help students understand the main character's behavior, but they can also understand within a more familiar context. A reader response approach can help students see that they, too, face conflicts between two sources of expectations and between what they should do and what they have the courage to do. They have the experience to make judgments about what Gawain does. Their reading will be richer if they utilize this experience.

Potential for Teaching. The story of Gawain can be adopted for many different levels by varying the translation used and the depth of study. Younger students (eighth or ninth graders) find it an intriguing adventure story when read in prose. Older students (seniors) can benefit from close analysis of structure, symbolism, and poetic technique. Unfortunately, most anthologies that include *Gawain* do not include the entire poem. Teachers who can obtain copies of the complete poem should plan to do so. Those unable to do so should refer to the Pre- and Postreading activities dealing with the parts available. An annotated bibliography of several translations has been included. The translation used to prepare this entry is Marie Borroff's, because it seems to be the most commonly used.

Gawain provides an exciting and challenging introduction to the Arthurian mythology as well as to the genre of the Medieval Romance. Students seem to enjoy comparing Arthurian codes of conduct with present ones and often use this poem as a springboard for further reading of the legends.

The Pearl Poet divides the poem into four parts, or fitts. For convenience, fitts two and three have been grouped together in the Prereading and Postreading activities. Fitt one, which takes place in Camelot, includes the Green Knight's visit at court. Fitt two shows Gawain leaving Camelot and finding welcome at Hautdesert. Fitt three focuses on the Exchange of Winnings game. Fitt four tells of Gawain's meeting with the Green Knight and his return to court.

Challenges for Adolescent Readers. Although the story can be enjoyed on many levels, *Gawain's* subtler aspects require a more mature student. The complex metrical form, the elaborate codes of chivalry and courtly love, and the finer points of the plot structure may be lost on younger readers. If the purpose of the study is simply to interest students in a good tale, there should be no problem in finding a suitable translation.

Those who want students to appreciate *Gawain* as an intricate literary work should reserve it for higher level classes.

Suggested Instructional Objectives

Through reading *Sir Gawain and the Green Knight*, the student will . . .

1. gain a fuller understanding of Medieval culture, especially the concepts of chivalry and courtly love (Historical)
2. recognize differences and similarities between Medieval and modern heroes (Reader Response, Historical)
3. become more familiar with the Arthurian legends (Historical)
4. establish a personal definition of what a hero is (Reader Response)
5. recognize the mixing of Celtic, Arthurian, and Christian themes, symbols, and values (Historical)
6. analyze the metrical pattern of the poetic stanza (Neo-Aristotelian)

Prereading and Postreading Activities

Prereading Activities to Introduce the Work.

1. Have students do a free writing on an abstract word such as *honor*, *nobility*, *loyalty*, *courage*, or *truth*. Discuss the implications of the word. (This would be a good entry if students keep reading response journals. Journals are recommended, but any exercise suggested for journal use may also be used as an individual assignment.)
2. Have students bring in pictures of people they consider heroes. Students will then write a paragraph or two explaining why they consider these people heroes. Collect the pictures and form a collage that is displayed in the classroom.
3. As a class, compile a definition or list of characteristics of a hero. This can be generated from the writing in prereading #2.
4. Give background information on the codes of chivalry and courtly love. This will probably be accomplished most easily through teacher-lecture format. An alternative would be to divide students into groups and give each student a topic to research, such as courtly love, coats of arms, the concept of the round table, chivalry, the oath of loyalty, and the importance of these ideas during the time the Pearl

Poet was writing. You might also have a group read the description of the knight in the "General Prologue" to *The Canterbury Tales*. Each group should then report back to the class.

5. Familiarize students with the basics of the Arthurian legends. Much of this will probably be review--students may already be familiar with the story of how Arthur became king and with the character of Merlyn. Setting up Arthur's family genealogy may be helpful. See "Related Works" if you wish to establish the background by reading the legends.

6. Discuss the importance of plot with students and familiarize them with the plot-formula tradition. As a homework assignment, have students construct a plot-line for a television show. They may use a dramatic, action-adventure, or comedy show. Advise them to select a regular series and stay away from serials, such as *Knot's Landing*. In class, compare their findings and see if they can construct one basic plot line for each genre.

7. Review poetic terms such as *meter*, *rhyme*, and *alliteration*. Familiarize students with the stanza structure used in *Sir Gawain and the Green Knight* (see Guide for Reading [A]).

8. Familiarize students with Aristotle's definitions of comedy and tragedy. Older students will probably already be familiar with the concept of the tragic hero.

Prereading Activities for Fitt 1.

1. Have each student write down a family tradition associated with Christmas, Hanukkah, or another holiday. Divide into groups and have each group discuss the similarities and differences between their traditions. Bring this into large-class discussion.

2. In their journals, have students do a mapping and free writing on childhood games. In class discussion, see if common rules of conduct can be established. What happened when the rules were broken?

3. Play a selection of Medieval music to reinforce the idea that the story opens at a time of festivity, of which music was an important part.

Postreading Activities for Fitt 1.

1. Have students compare the ways in which Christmas was celebrated in Camelot with how they themselves celebrate holidays (Prereading #1). Notice the almost universal emphasis on food.

2. In light of the last four lines of Part 1 (ll 487-490), have students decide whether Gawain will follow through with the bargain or not and state why. Also have them evaluate whether, in their eyes, the rules of the "game" are fair and Gawain is bound to abide by them. This may be done as a journal entry.

Prereading Activities for Fitts 2 and 3.

1. In their journals or as a separate writing, have students write about a situation in which they (or someone they know) have been in conflict between two different social forces (such as peer pressure and parental expectations). They should also discuss how the conflict was resolved.

2. Have students respond to the following role-playing question: You are a knight of the round table and have therefore pledged your loyalty to King Arthur. In accordance with the code of courtly love, however, you have also admired Queen Guinevere from afar. You receive a secret message from her in which she confesses a secret love for you. You are now torn between the king and his queen. What do you do? Why?

Postreading Activities for Fitts 2 and 3.

1. In reference to Prereading #2, have students determine the two social forces that were in conflict for Gawain (allegiance to the host and an obligation to serve the lady). Have students discuss how Gawain tried to resolve the two and how successful he was.

2. Discuss with students the way in which the poet juxtaposes the hunt scenes with the bedroom scenes and the symbolic progression of gifts.

3. In their journals, have students evaluate Gawain's behavior up to this point. Has he behaved nobly? Has he remained true to his host? Should he be condemned for accepting and keeping the sash? After students have given their own responses, read the following passage from the introduction to J. R. R. Tolkien's translation:

   > . . . Gawain was guilty only in so far as he had broken the rules of an absurd game imposed on him by his host (after he had rashly promised to do anything the host asked), and even that was at the request of a lady, made (we may note) after he had accepted her gift, and so was in a cleft stick (Tolkien 16).

   Discuss whether this changes students' evaluation of what Gawain does, or if it is even a valid assessment.

Prereading Activities for Fitt 4.

1. Take a vote in class on whether or not Gawain can be expected to survive his meeting with the Green Knight. Most likely, the students will vote in favor of Gawain. In this case, have each student speculate as to how he will survive this impossible situation. Discussion of this may tie in to the plot line revealed in Prereading #6. If the vote is against Gawain, have them write how, or if, the Green Knight will be punished for killing Gawain.

2. Stop students in their reading at line 2478 and, in their journals, have them speculate about how Gawain will be received at court.

Postreading Activities for Fitt 4.

1. Discuss the reaction to Gawain's adventures by the members of court. This can lead into a discussion of how the poem should be classified: as a comedy or tragedy. The festivity at the end is indicative of comedy, but Gawain has been called a tragic hero.

2. Have students think of symbols in modern society which once had negative connotations and now have positive ones and vice versa (the crucifix, the Confederate flag). Discuss whether, in the case of Gawain's green sash and other cases, the change in connotation has resulted in a loss or enhancement of meaning.

Postreading Activities Concluding the Work.

1. Have students draw a basic plot line for *Gawain*. Compare this to the plot lines derived from Prereading 6. How well does *Gawain* fit into a modern formula plot? In what ways does the plot fail to fit the model?

2. Remind students of their previous definition of a hero and have the class evaluate Gawain as a hero. You might also give them the option of revising their definition.

3. Have students keep a diary for one day with a dual purpose in mind. On one page, they are to look for and record signs of chivalry in their everyday experiences (men allowing women to pass before them). On the facing page, they should record things that would not be permissible according to the code of chivalry (using profanity in the presence of a superior). You might also encourage them to discuss these questions with their parents and look at how some customs have changed over the last twenty or thirty years. In class, discuss student findings and work toward determining the extent to which chivalry is still alive.

4. Have students write a short story or a sketch in which they either bring a character from Arthur's court into the present or put themselves into Arthur's court.

Evaluation

An objective test may be useful for gauging how well students understand the plot, but the following essay questions may be a more accurate test of their broader understanding.

1. If Gawain is seen as a tragic figure, what is his fatal flaw? How is it symbolized in the poem?
2. The virtues that Gawain sees in himself are elaborately illustrated by the description of his coat of arms. Which of these qualities does Gawain live up to? Where does he fail? (You may want to give students the text or allow them to use notes for this question.)
3. Horace states that the purpose of literature is to teach and delight. How does *Gawain* accomplish this?
4. Trace the use of symbolism that prepares us for Gawain's downfall, focusing on the bedroom and hunting scenes.
5. Does Gawain pass the test put to him by Morgan le Faye? If so, explain his disgust with himself at the end. If not, explain his hero's reception by Arthur's court at the end.

Related Works

1. *Beowulf* (Anonymous). Students who enjoy the adventure aspect of *Gawain* might enjoy comparing Gawain to this Anglo-Saxon hero.
2. *Morte d'Arthur* (Sir Thomas Malory). This is generally considered the "definitive" collection of the Arthurian legends.
3. *Idylls of the King* (Alfred, Lord Tennyson). A romanticized, poetic version of the Arthurian legends. The final section, "The Death of Arthur," is especially effective.
4. *The Hobbit* (J. R. R. Tolkien). A modern work set in middle-earth, this novel includes elements of fantasy and the supernatural. This is the predecessor to the trilogy *The Lord of the Ring*.
5. *A Connecticut Yankee in King Arthur's Court* (Mark Twain). Twain puts an American blue-collar worker in Camelot. This is an amusing, satiric look at the Arthurian legends.
6. *The Once and Future King* (T. H. White). A modernized telling of the story of Arthur, the book is actually a compilation of four novels. The most familiar of these is the first, *The Sword in the Stone*. The fifth book, *The Book of Merlyn*, is published separately.

Translations.

1. Baron, W. R. J. *Sir Gawain and the Green Knight*. New York: Manchester University Press, 1974. Barron provides the Medieval text, which will expose students to a Medieval English dialect other than Chaucer's. Juxtaposed to this is an easy-to-read prose translation, which would be suitable for general high school students. In the introduction, Barron discusses the history of Romance, the code of chivalric perfection, and the Pearl Poet. His also does a fitt-by-fitt analysis of the poem and a final analysis of the moral meaning.

2. Borroff, Marie. *Sir Gawain and the Green Knight: A New Verse Translation*. New York: Norton, 1967. This is generally considered the best translation for classroom use and is appropriate for seniors or advanced students. Borroff does an excellent job of preserving the poetic structure, especially the alliterative line. The introduction deals with style, plot, Medieval conventions and themes, and problems of translation. Borroff ends her edition with a clear, useful analysis of the metrical form.

3. Raffel, Burton. *Sir Gawain and the Green Knight*. New York: The New American Library, 1970. This verse translation may be somewhat easier to read than Borroff's, but the alliteration is not preserved as strongly. Raffel has written a lengthy introduction, most of which he uses to criticize other Gawain critics.

4. Scott, Dennis. *The Fantasy of Sir Gawain and the Green Knight*. Anchorage, Alaska: The Anchorage Press, 1978. This is a dramatization of the story that was originally written for the National Theater of the Deaf. There are fourteen characters, including animals. The language is simple and the dialogue moves quickly. Scott does an excellent job of juxtaposing the hunting and seduction scenes.

5. Silverstein, Theodore. *Sir Gawain and the Green Knight: A Comedy for Christmas*. Chicago: University of Chicago Press, 1974. This illustrated verse translation is easier to read than Borroff's, yet maintains the verse form and the alliteration. Usable with younger students, this would also be appropriate for reading to the students.

6. Tolkien, J. R. R. *Sir Gawain and the Green Knight; Pearl; Sir Orfeo*. Tolkien's translation is roughly comparable to Borroff's but has the advantage of including two other works by the Pearl Poet. The introduction contains interesting, if somewhat biased, notes on all three works. (Tolkien sees Gawain as the hero and is sometimes less than objective in defending his actions.) An appendix on the verse form is also included.

Teacher Resources.

1. Chance, Jane and Miriam Youngerman Miller, eds. *Approaches to Teaching Sir Gawain and the Green Knight*. New York: MLA, 1986.
2. Clein, Wendy. *Concepts of Chivalry in Sir Gawain and the Green Knight*. Norman, Oklahoma: Pilgrim Books, 1987.

Guide for Reading: Notes to the Teacher

Guide for Reading (A): This guide focuses on an analysis of the poem's metrical form, which is rather complex. Therefore, it is appropriate for higher level, older students. Students who are familiar with metrical patterns will have an advantage, but this is not essential. Lower level students will find this more frustrating than worthwhile. Most of this information comes from the appendix of Marie Borroff's translation (Borroff 55-59). You may prefer to present this material to your class in lecture format.

Guide for Reading (B): This guide is designed simply as an aid to understanding the text and would be helpful at any level. Much of the information is general knowledge to more experienced readers. A few of the ideas have been gleaned from Wendy Clein's book *Concepts of Chivalry in Sir Gawain and the Green Knight*.

Guide for Reading (C): The intent here is to illustrate the mixing of Christian, Arthurian, and Celtic themes. This will be most meaningful to British literature students who have studied *Beowulf*, Chaucer, and Malory. It is strongly suggested that discussion be held on this while students read. Answers, naturally, will vary, but following are possible answers and justifications.

Fitt 1

1. Celebration of Christmas (Christian). This seems too obvious to be of use, but it is important in establishing a time frame as well as a strong Christian influence.

2. Arthur's refusal to eat (Arthurian). Not only does this detail allow for the entrance of the Green Knight, but it also illustrates Arthur's ability to overcome hunger and his interest in feats of honor.

3. The appearance of the Green Knight (Celtic). Although the Green Knight has some traits of chivalrous knighthood, the influence of the supernatural here is obvious.

4. The beheading game (Celtic). Game playing is a Celtic tradition, especially when the stakes are so high. A true knight of Arthur's court would never propose a game in which the forces were so unequally matched.

5. Gawain's acceptance of the challenge (Arthurian, Christian). The only noble thing for Gawain to do is protect his king and accept the challenge. The great humility with which he pleads his case is indicative of strong Christian breeding.

Fitt 2

1. The description of the passing seasons (Christian). Reminders such as these of the nearness of death and the shortness of life are deeply imbedded in the Christian tradition.

2. The Pentangle on Gawain's armor (Arthurian, Christian). This crest would have been an important symbol to the knights of Arthur's court and would have been taken as reflective of Gawain's character, but the Christian symbolism cannot be ignored.

3. Gawain's journey and survival of natural hazards (Arthurian, Celtic). Many of the obstacles that Gawain overcomes during this journey are of the supernatural sort: dragons, satyrs, trolls, and ogres. This would also be an important part of the Arthurian quest motif: Gawain must prove himself a man physically before he can face the more spiritual test of the Green Knight.

4. Gawain's prayer for shelter (Christian). Prayer is obviously a Christian element, but it should be noted that he prays for spiritual as well as physical relief. (He wants a place where he can hear mass.)

5. The warmth with which Gawain is received (Arthurian). When Gawain arrives at Hautdesert, he reenters a world where the codes of conduct advocated in Arthur's court are respected. This sense of familiarity is magnified when Gawain is recognized for his noble reputation.

Fitt 3

1. The Exchange of Winnings game (Celtic, Arthurian). Again, the Celtic interest in game playing is evident, but this time the honor of Gawain is tested.

2. Gawain's resistance to the lady's advances (Arthurian). Gawain is caught between the code of chivalry, which obligates him to his host, and the code of courtly love, which does not allow him to spurn the lady.

3. Gawain's acceptance of the belt (Christian). Although the Celtic and Arthurian implications are more obvious here, there are also important Christian implications. By putting faith in the green belt, Gawain is not completely reliant on the mercy of God, as he should be.

4. Gawain's failure to give the belt to the host (Celtic, Arthurian). Not only has Gawain broken one of the rules of the game set forth by the host, but he has also placed himself in a conflict which he cannot possibly resolve. He promises the lady he will not reveal the belt and thereby promises to betray his host.

5. Gawain's confession (Christian). Confession is very much a part of the Christian ritual, but it is ironic that Gawain feels cleansed without (apparently) having confessed to hiding the belt.

Fitt 4

1. The persistence with which Gawain seeks the Green Chapel (Arthurian). The motivation for Gawain to face what he sees as certain death is preserving his chivalric honor, yet his is blind to the truer test of faith.

2. The Green Chapel (Celtic). Although a chapel implies a holy place, this chapel turns out to be rather unexpected. The green knoll, described as being evil and unholy, reeks with a sense of the supernatural.

3. The sparing of Gawain's life and the revelation of the host's identity (Arthurian, Christian). Gawain does manage to face death and survive without too much damage to his noble reputation, but he fails on a more spiritual level.

4. Gawain's second acceptance of the sash (Christian). Even though the Green Knight sees Gawain as having passed the test, Gawain accepts the sash as a sign of weakness and a form of penance.

5. The reception of Gawain at court (Arthurian). When he returns home, Gawain is welcomed for having succeeded in a chivalric sense, not punished for having failed spiritually.

Guide for Reading (A): Meter

Sir Gawain and the Green Knight

The bulk of the *Gawain* stanza is made up of the "alliterative long line." Although the meter is not quite as structured as Chaucer's iambic pentameter, there is a consistent pattern. Each line is divided into two half lines. Each of these half lines contains two chief stresses. The two halves are linked by alliteration. It should be noted that the Medieval definition of alliteration differs slightly from the modern one. In the Medieval sense, alliteration refers to sound, not spelling, and applies to the first stressed syllable. Thus, the words seize, assault, and ceased would alliterate (Tolkien 142). In the most common pattern, the first three stressed syllables alliterate, but the fourth does not. This basic pattern is represented in the following lines. C's indicate stressed syllables, a's mark alliteration, and x's note an absence of alliteration.

C C C C
With all the meat and mirth that men could devise
a a / a x

C C C C
Such gaiety and glee, glorious to hear (45-46)
a a / a x

There are variations of this basic pattern. In some cases, there is a minor chief syllable (signified by a lowercase c) which also alliterates. There are also times when only two syllables alliterate, and times when all four stressed syllables alliterate. Examine the following examples.

C c C C C
The least latchet or loop laden with gold (591)
a a a / a x

C C C C
The stranger before him stood there erect (332)
a x / a x

C C C C
Sir Bors and Sir Bedivere, big men both (554)
a a / a a

Other variations exist in the text, but it should be remembered that mistakes in copying may have been made by scribes along the way and that there are always difficulties with translation.

Each stanza ends with what is known as the bob and wheel. The bob is a single line of two syllables. The wheel is a group of four lines, each containing three stresses. The bob rhymes with lines 2 and 4 of the wheel, and lines 1 and 3 of the wheel rhyme with one another. See the following example.

```
      C    c         C          C          C
But hails him thus airily with her artful words,
      a    a         a   /      a          x

      C
      With cheer                                          A  (bob)

      C         C         C
"Ah man, how can you sleep?                               B

        C         C   C
The morning is so clear!"                                 A
                                                            (wheel)
             C          C           C
Though dreams have drowned him deep,                      B

     C        C          C
He cannot choose but hear.  (1744-49)                     A
```

To further acquaint yourself with this complex metrical pattern, mark the stressed, alliterative, and appropriate non-alliterative syllables in the following lines. Also label the bob and wheel and mark the rhyme scheme.

Before the barnyard cock had crowed but thrice

The lord had leapt from his rest, his liegemen as well.

Both of mass and their meal they made short work:

By the dim light of dawn they were deep in the woods

away.

With huntsmen and with horns

Over plains they pass that day;

They release, amid the thorns,

Swift hounds that run and bay.

(1412-20)

Guide for Reading (B)

Sir Gawain and the Green Knight

Fitt 1

Opening stanza:

This stanza implies a continuing mythology from classical to British and sets up, in the second stanza, a favorable comparison between Arthur and great mythological leaders.

Feasting:

The idea of feasting and fasting at holidays is indicative of the idea that civilized people can control their physical urges, such as hunger. This is reinforced by the fact that Arthur is able to abstain from eating until he sees or hears of an adventure.

Holly Bundle:

Holly is a traditional symbol of peace and life.

Ax:

Danger, aggression, and possible death are implied.

Beheading Game:

Competitions to determine strength, courage, and honor--such as jousting tournaments--were not uncommon. This game is different, however, because there is no honor involved. It is not honorable to strike an unarmed man, and it is not honorable to passively receive a blow.

Fitt 2

Passing of Seasons:

This is symbolic of the passage of time and the life cycle. It will be winter, the season generally associated with death, when Gawain must face the Green Knight.

Arming of Gawain:

The elaborate description of Gawain's arming suggests his high position in a military as well as a social sense. This scene also establishes Gawain as a representative of knighthood.

Pentangle:

The symbol on the shield represents Gawain's personal code of moral, religious, and social behavior. Its symbolic meaning is described in such detail because it is important in showing the reader how Gawain perceives himself as the perfect knight.

Journey:

The physical hardships that Gawain endures allow him to prove his physical prowess. The intricate description of the pentangle, however, has already clued the reader to the fact that Gawain will have to prove himself on more than just a physical level.

Fitt 3

The Hunt:

Just as fasting represents a civilized control over the appetite, hunting represents control over death. This is exemplified by the strict adherence to the rules of hunting, from the fact that the host will not hunt male deer out of season to the detailed description of how the animals are skinned and cleaned.

Deer:

Deer is considered noble prey--it is useful for food and for its hide. This hunt is straightforward and extremely successful: "He had slain such a sum . . . Of does and other deer, as would dizzy men's witts" (1321-2).

Boar:

The boar is not considered as noble a creature as the deer, but is still useful as food. This time the hunt is much more challenging, and only one animal is killed.

Fox:

The fox is traditionally characterized as wily and crafty, and is not edible. This time there is no description of the cleaning and dressing of the animal.

Exchange of Kisses:

Gawain is caught within the code of chivalry. On one hand, he cannot betray his host. On the other, he cannot openly deny the lady.

Green Belt:

Gawain cannot possibly accept this gift without endangering the moral code represented by the pentangle. By swearing to keep the gift a secret, he cannot remain loyal to both the host and the lady. The reliance on the supernatural can also be seen as a lack of faith in the power of God to protect him.

Fitt 4

The Arming of Gawain:

Notice that Gawain's armor has changed: this time the green sash is placed over the pentangle crest.

The Green Chapel:

Not only is the chapel unholy, but it is far removed from the conventions followed in Camelot and at Hautdesert. The implication is that Gawain will have to rely on more than knightly courage.

Receiving the Blow:

The fact that Gawain cringes the first time adds to his humanity, but it is important that he conquer his fear.

The Green Belt:

Although Gawain accepts the belt as a sign of disgrace, its significance changes at court. There is still an order of knighthood--the order of the garter--which uses a green sash as a sign of honor.

Guide for Reading (C)

Sir Gawain and the Green Knight

One of the most interesting characteristics of *Sir Gawain and the Green Knight* is the fact that Christian themes are mixed with themes from the Celtic tradition and the Arthurian legends. In the Celtic tradition, even the impossible can occur. Supernatural beings, such as fairies and giants, are common, but the outcome is usually attributed to fate. There is also an emphasis on the playing of games, sometimes involving elaborate rules and dire consequences. Arthurian heroes are concerned with fitting the heroic ideal. This would mean always telling the truth, remaining loyal to the king, and abiding by the code of courtly love. Christian themes focus on the love of God above all else, the worship of the Virgin Mary, the repentance of sin, and the constant reminders of man's mortality. Appropriate Christian behavior is always expected.

Use the following chart to gain an awareness of how these three traditions are played against one another in the story. For each item, mark the appropriate column(s). Be prepared to discuss your answers.

EVENTS	Celtic	Christian	Arthurian
Fitt 1			
1. Celebration of Christmas			
2. Arthur's refusal to eat until he hears of an adventure			
3. The appearance of the Green Knight			
4. The beheading game			
5. Gawain's acceptance of the challenge			
Fitt 2			
1. Description of passing seasons			

2. The pentangle of Gawain's armor
3. Gawain's journey and survival of natural hazards
4. Gawain's prayer for shelter
5. The warmth with which Gawain is received

Fitt 3

1. The Exchange of Winnings game
2. Gawain's resistance of the Lady's advances
3. Gawain's acceptance of the green belt
4. Gawain's failure to give the belt to the host
5. Gawain's confession

Fitt 4

1. The persistence with which Gawain seeks the Green Chapel
2. The Green Chapel
3. The sparing of Gawain's life and the revelation of the host's identity
4. Gawain's second acceptance of the sash
5. Gawain's reception at court